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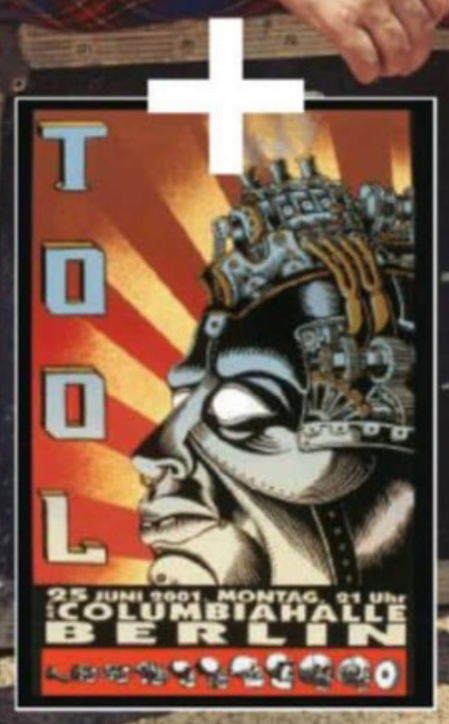
THE SECRET PAIN OF MARCUS BRIDGE

THE COMEBACK INTERVIEW

TOOL

UNITY, CHANGE & THE MAKING OF FEAR INOCULUM



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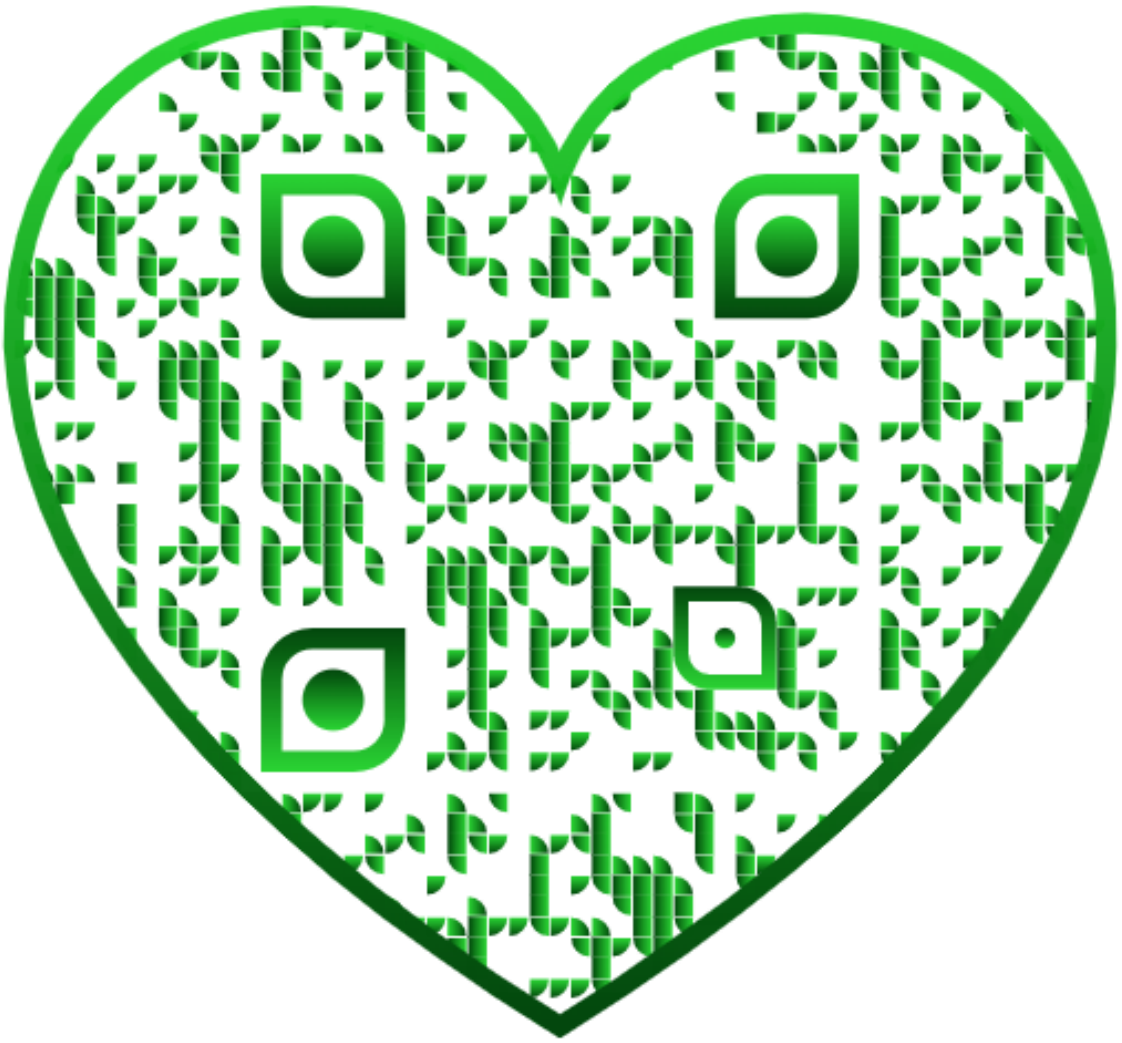

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WELCOME

ISSUE K!1786
AUGUST 17, 2019

In the grand scheme of things, 13 years isn't even *that* long a wait. Refused, Black Sabbath, At The Drive-In, Guns N' Roses, Glassjaw… Fans of all those bands and many more have endured longer new-material dry spells than we've been waiting for Fear Inoculum. Hell, even Maynard James Keenan's 'other' band, A Perfect Circle, kept us tapping our watch longer between 2004's Emotive and last year's superlative Eat The Elephant.

And yet, there's been something simply agonising about the wait for a new Tool record. Perhaps it was the constant drip-feeding of info that fuelled the *'It must be this year, surely?'* rumour mill on an annual basis. Perhaps it was the fact that, for large periods of time, Tool themselves seemed to be quite enjoying watching people gnaw their arm off with impatience. Whatever it was, the past 13 years' wait has been at times insufferable. But we'll promise you this: come August 30, it'll have been more than worth it.

Enjoy the issue, and we'll see you next week.

SAM COARE, EDITOR

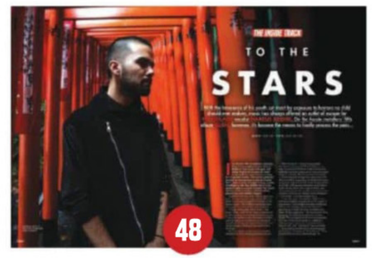
TOOL AT LONG, LONG LAST, IT'S FINALLY COMING. DANNY CAREY AND JUSTIN CHANCELLOR ANSWER EVERYTHING YOU WANT TO KNOW ABOUT FEAR INOCULUM

SIMPLE CREATURES ALEX GASKARTH REVEALS ALL ABOUT EP2 – AND BEYOND…

ENTER SHIKARI RUMMAGING AROUND THE RECORD COLLECTION OF ROU REYNOLDS

BAD BRAINS THE LIFE AND TIMES OF A PIONEERING PUNK ROCK ICON

NECK DEEP BEN BARLOW TAKES YOU INSIDE HIS LOVE OF BLINK, AND THEIR HUGE U.S. TOUR



NORTHLANE THE SECRET TRAGEDY BEHIND MARCUS BRIDGE'S MOST PERSONAL SONGS EVER

COVER PHOTO: TRAVIS SHINN

FACT! AS A TEENAGER, TILL LINDEMANN WAS A COMPETITIVE SWIMMER. SADLY, INJURY MEANT HE COULDN'T REPRESENT EAST GERMANY IN THE 1980 MOSCOW OLYMPICS

PHOTO: OLI ZITCH

UP CLOSE

THE ROYAL TREATMENT

Brighton's finest, ROYAL BLOOD, make their brilliant live comeback

Royal Blood are *back*. Following a year-long break from playing shows, the duo – Mike Kerr and Ben Thatcher – returned to the stage in Europe last month (pictured here at the Art-Zavod Platforma in Kiev, Ukraine), not only with some snazzy suits, but also a couple of new tunes: Boilermaker and King. Now working their way through home turf on an "underplay" tour, the band are gearing up for their biggest shows ever, sub-headlining Reading & Leeds at the end of August. And beyond that? Well, we should be getting a follow-up to How Did We Get So Dark?, their 2017 second album, at some point along the way. And that *suits* us just fine. K!

Alex Gaskarth: "Everything about Simple Creatures is me pitching bad ideas and Mark fine-tuning them into something that's not so bad!"

THE BIG STORY

OPPOSITES ATTRACT

As SIMPLE CREATURES gear up to unveil their new EP, EVERYTHING OPPOSITE, ALEX GASKARTH takes us inside the duo's next era, as well as what else is to come...

They're the year's most exciting new band, and following on from a whirlwind start to 2019 that's seen Simple Creatures – the brainchild of All Time Low's Alex Gaskarth and blink-182's Mark Hoppus – release debut EP Strange Love and headline a stage at Download Festival in June, the duo have revealed that there's even more to come. Namely, their forthcoming second EP, Everything Opposite, which is due out as soon as September 13. The news follows the release of the super-duo's awesome single Special, which continues Alex and Mark's foray into electronica-infused, experimental territory.

Despite being together for less than a year and only playing a handful of live shows, there's a buzz around Simple Creatures that suggests the band will blossom into way more than a fleeting side-project. And as Alex reveals to Kerrang!, the vision he and Mark have for Simple Creatures extends far beyond that of playing a few gigs and releasing the odd song here and there. This is a proper band, and with plans drawn up to drop even more music and get back out on the road very soon, you better watch this space. As Alex and Mark have already proved, they've got something pretty, well, *special* here...

What have you made of Simple Creatures' first year as a band, Alex?

"It's been interesting, because the first EP dropped and we did a handful of shows to establish that this thing was 'real', but I still feel like we haven't fully exposed Simple Creatures to the world. There hasn't been a proper tour yet or even a whole lot of music out there, so I very much feel like we're still in the birthing process of this; there's a lot of stuff still to come and touring that will happen, which is all very exciting. Typically, in our other bands we aren't able to slow-play things like we have with Simple Creatures, but that approach fits the mould with this."

Has that slow-play been something that's occurred by design, or is it a result of your schedules with All Time Low and blink-182?

"It's a bit of both. The whole idea of this project was to be flexible and agile; we anticipated the fact that at any given moment we could drop a song, a video or announce some shows, and that's what's so fun about this. I see Simple Creatures as an event-based project – it's something that can become very active at the drop of a hat, and then it goes away for a while. We definitely didn't want to be dedicated to a six-month touring cycle or anything like that, and that goes hand in hand with what we having going on with All Time Low and blink. Obviously, blink have been on tour over the summer and that's limited what Simple Creatures can do, but we knew that was going to happen, and that's part of the fun of it."

Have you been surprised by the reaction to the band's formation and the music you've put out?

"Yeah, it's been awesome to see. Mark and I have discussed how, with this being a side-project and us both coming from bands that have had a lot of success, we've felt unsure about the reception Simple Creatures might get. There's obviously a built-in fan base at play, and some people have jumped on board because they're blink and All Time Low fans, but what's been pleasantly surprising to see is people responding positively to this because they just love the music, irrespective of our other bands. It's been cool to have people come up to me and say, 'I don't really listen to All Time Low, but this is great!' That was unexpected and a very awesome thing for us."

> "WE'RE TELLING A DIFFERENT STORY THIS TIME..."
> ALEX GASKARTH

You headlined the Avalanche Stage at Download Festival this summer. Did that feel like a milestone for the band, and a nice way to round-off the campaign for Strange Love?

"Definitely. It's the biggest show we've played as a band, and it was a real experiment because we've only done a handful of live performances and we're not used to having just two of us on the stage. Throwing it into a high-profile festival slot with a 10-minute change-over and quick soundcheck was a bit of a gamble, but it was amazing to see how it worked. It was the best show we've played both crowd-wise and in respect of things starting to click and feel natural onstage. It was great to play Special live for the first time at Download, too."

What was the vision you had in mind when putting Special together?

"Special is about the desire to be in a better place. It speaks of being in a bad situation and going, 'Fuck this – I want out. I'm going to feel better.' Sometimes it's about tricking yourself when you get to that point in your mind, at least that's how it works for me, anyway. Sound-wise, it perfectly marries where we went on Strange Love with where we're going on the next EP. It's a really good bridge to set people up for what's next."

Special is the first single from the band's new EP, Everything Opposite. How does this music compare to that of your first record?

"We're telling a different story this time. A lot of the songs on the new EP talk about our struggles in the creative landscape. They address our relationship with creativity, how it feels to expose yourself through music and the desire to keep pushing the envelope many years into a career. I'm always wanting to try new things with my music, but then

WORDS: JAKE RICHARDSON PHOTOS: PAUL HARRIES

there's that worry that you risk alienating fans in favour of scratching your own creative desires. I like how the subject matter is quite different this time around."

Did the reaction to Strange Love shape how you approached the new EP?
"Not really – a lot of these songs were written around the same time as those on Strange Love. Tracks like Nevermind and One Little Lie that feature on Everything Opposite are ones we've been playing live since the beginning, and they've always existed in tandem with the material on the first EP. We did go back after we'd done the shows and got a better understanding of what this had become, though, and we wrote Special and the next single Thanks (I Hate It)."

What can we expect from Thanks (I Hate It), then?
"As artists, it can feel like every time you put something new out you get both support and this over-reactionary hate that's like, 'This doesn't sound like old you – I hate it!' That attitude continues to become more of a thing, and I think it's a shame that you can't release anything now without it being compared negatively to your previous output. Artists face a real challenge as to how they progress their sound nowadays, to the extent that some bands are afraid to mix things up because they don't want to lose their fan base. Thanks (I Hate It) deals with that issue head-on."

Would you say the broad horizons of Simple Creatures' music has altered your approach to writing not just for this band, but for All Time Low, too?
"What's been really good about Simple Creatures is that it's allowed me to think more clearly about where All Time Low should go next. Before, I felt a bit lost as to the direction the eighth All Time Low album should take – I was a bit devoid of ideas, honestly – but with Simple Creatures being such a liberating experience, it's allowed me to focus my thoughts on All Time Low, to the extent that I am now completely confident as to where the next album will go. I wouldn't say Simple Creatures has necessarily changed my writing process, but we have been working on new All Time Low material recently, and we've experimented with having the four of us in a room writing together, whereas normally it's a case of me working on something alone and taking it to the other guys later. That change has been fun."

Cover it up all you like, Alex, but we can see that Simple Creatures hoodie under your jacket

How do you plan to juggle Simple Creatures and All Time Low moving forwards? It sounds like both bands could be pretty active in the near future…
"The two will run alongside one another. We've been able to do that so far without either project stepping on the other's toes. It's going to be a learning process, and I'm sure at times it'll feel like there's too much going on and at others it'll feel like I'm not paying enough attention to one of them, but at the end of the day, I think we're all up to the task. Simple Creatures is supposed to be a plug-and-play kind of thing, so I think it will work just fine."

In terms of live shows, will Simple Creatures be on the road once blink-182's summer touring is complete?
"Yeah, we have a lot of plans in the works. We don't want to burn ourselves out, so touring will be done within reason and when it makes sense for us both. The most important thing with this is to have fun – playing Simple Creatures shows should always feel special. But with that being said, you'll be seeing us play these new songs live sooner rather than later."

Looking beyond this EP, is the next step for Simple Creatures a full-length album?
"I think so, but in this day and age it's really hard to say. Whenever we write for this project we get into cruise control and a lot of ideas flow naturally – when we wrote for the first EP we had easily an album's worth of material – so if we sit down and an album comes out of us then that could well be the next phase of the band, but we may also continue with EPs and limited releases, because they're just as fun. Given the nature of music in 2019, there's always stuff coming at you, and that's why we split this up the way we did, rather than inundate people with 15 songs from a band they'd never heard of."

Does that mean the future of Simple Creatures is pretty open-ended?
"This project is all about doing what feels right in the moment, and pursuing what we feel passionate about. However, there are concrete plans to take this to the next level, when the time is right. We want to continue to play for people and, most importantly, create something that's fun. What was so notable to me about the shows we played earlier in the year was the positive, house-party atmosphere that comes with performing these songs live; with Simple Creatures, you don't get the pomp and circumstance that comes with a blink-182 or All Time Low show. People are unsure but ready to go when they see us live, and that pure, raw energy is a great thing to feed off. Every time Mark and I come offstage we're so enamoured with that feeling – everything about Simple Creatures is so natural. When you've been touring for as long as we have, you get settled into a routine. It's nice that, with Simple Creatures, it feels like we're in a baby band again." ***K!***

SIMPLE CREATURES' NEW EP EVERYTHING OPPOSITE IS DUE OUT ON SEPTEMBER 13

MASTER OF (SOCK) PUPPETS

ALEX GASKARTH explains just how he came up with the ludicrously brilliant concept for **SIMPLE CREATURES'** hilarious **SPECIAL** video…

"Everything's been very DIY with this project – it's just about having a good time – and the sock puppet concept actually came up when we were doing an interview. We jokingly said that in our next video we'd just have sock puppets and not overthink things, and after we finished that interview we were like, 'That's actually a good idea!' Mark then went on tour with blink and I was at home and pretty bored, so I decided to turn it into a reality. And Mark hates it (*laughs*): everything about Simple Creatures is me pitching bad ideas and Mark fine-tuning them into something that's not so bad. I think he came round to it, eventually.

"Mark actually had the idea to overlay the shitty beach image you see during the bridge. He was very insistent that we had to fantasise about being on a beach at that moment. When he said it, I was like, 'What are you talking about?!' And then we put it in and it made the video a lot funnier, which just proves Mark's genius!"

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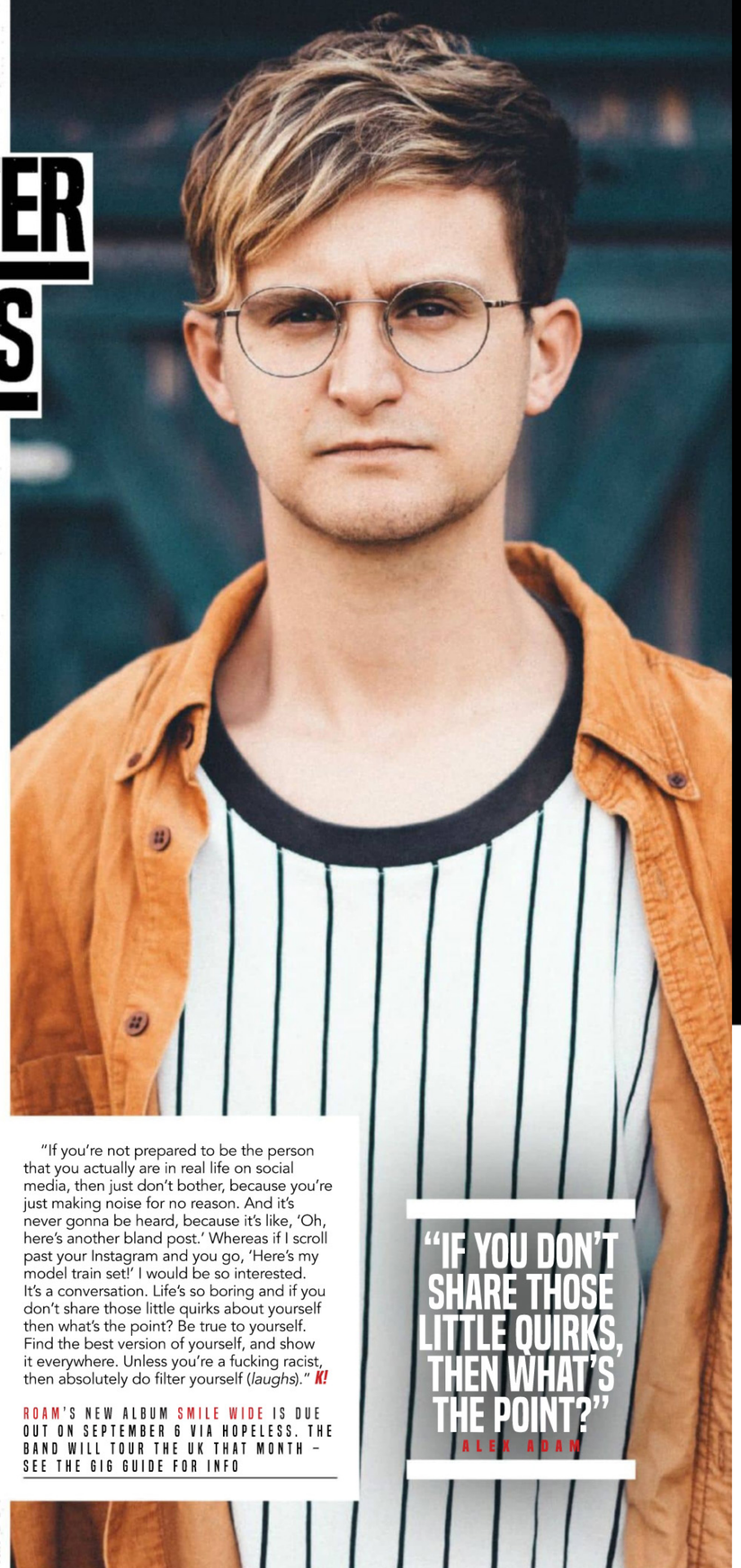
TALKING LOUD

DON'T FILTER YOUR LIVES ONLINE

It's so easy to only post about a certain side of yourself, says ROAM's ALEX ADAM, but the world would be so much more interesting if we all showed who we *really* were…



"I think that now, especially with social media, everyone curates their lives and tries to put forward the best version of themselves but in a way that's not necessarily true to themselves. It's very much, 'This is what I think people want from me,' and, 'This is what I think will get likes and engagement,' and it just feels so disingenuous. When people start actually putting their true selves forward, you find that not only do you meet more like-minded people, but they're actually there for you as a person, other than the 'you' that you wanted people to see.

"My issue with people being disingenuous is everyone blends into one thing after a while. Everyone blends into this one persona, and it's like, if you like model trains – which I do think is weird – go and tell people! Because eventually you're gonna find someone who also likes model trains, and you're gonna have this community and therefore a better time. If you're unapologetically you, and go, 'Yep, I like model trains, and I don't care what you think!' people are gonna respect that so much more than you going, 'Yeah, no, I don't really have any hobbies…' and then you're there playing with Thomas. I value knowing a person's true self. Even if they're like, 'I'm a weirdo, and this is what I like…' I respect that so much more.

"Similarly, if someone says something that pisses you off, don't just sit there and go, 'Oh, okay,' then sit and think about it later. Go, 'Nah, I don't agree with that,' and tell them! Life is just too short to filter yourself and to let yourself down like that. The second you start being real and talking to people, and telling people what you're into and what you're about, and standing up for yourself, that's when you start feeling like you're being yourself. It just feels so much better to do that.

"If you're not prepared to be the person that you actually are in real life on social media, then just don't bother, because you're just making noise for no reason. And it's never gonna be heard, because it's like, 'Oh, here's another bland post.' Whereas if I scroll past your Instagram and you go, 'Here's my model train set!' I would be so interested. It's a conversation. Life's so boring and if you don't share those little quirks about yourself then what's the point? Be true to yourself. Find the best version of yourself, and show it everywhere. Unless you're a fucking racist, then absolutely do filter yourself (*laughs*)." ***K!***

"IF YOU DON'T SHARE THOSE LITTLE QUIRKS, THEN WHAT'S THE POINT?"
ALEX ADAM

ROAM'S NEW ALBUM SMILE WIDE IS DUE OUT ON SEPTEMBER 6 VIA HOPELESS. THE BAND WILL TOUR THE UK THAT MONTH – SEE THE GIG GUIDE FOR INFO

WORDS: JENNYFER J. WALKER PHOTO: ELLIOTT INGHAM

INSTANT EXPERT

BLACK MAGIC

CRISTINA SCABBIA takes Kerrang! inside LACUNA COIL's forthcoming album, BLACK ANIMA

1 THE TITLE – BLACK ANIMA – ACTUALLY MEANS 'BLACK SOUL'

The album is called Black Anima, which is a sort of Anglo-Italian mash-up. "We sing in English but we're Italian and that's very important to us," says vocalist Cristina Scabbia. 'Anima' has various psychological and philosophical meanings but Cristina says the title basically means 'Black Soul'. "It's not necessarily negative but we wanted to discuss some darker themes."

2 IT ISN'T *QUITE* A CONCEPT ALBUM, BUT…

"In my mind, a concept album tells a story and it doesn't make sense if you remove a song," Cristina explains of the themes that tie the album together. "This isn't a concept album in that respect, but the songs are linked by the same idea. Sometimes we hide as human beings and try to look better than we are. We don't want people to see the anger or the jealousy or the darkness."

3 RECENT SINGLE LAYERS OF TIME WAS THE PERFECT INTRODUCTION

Lead single Layers Of Time crashed back with a seriously heavy groove. "I think it was perfect to describe the vibe of the new Lacuna Coil album, even though every song is very different," says Cristina. "There will be a lot of surprises but this is a really heavy track and it screams, 'We're back and we're better than ever.'"

4 THEIR LINE-UP CHANGE WASN'T DISRUPTIVE

This is guitarist Diego 'Didi' Cavallotti's first full album with the band, as he only contributed a couple of solos to 2016's Delirium. They also have a new drummer in Richard Meiz, but Cristina says the transition was seamless, especially as bassist Marco Coti Zelati composes the bulk of the music while Cristina and fellow vocalist Andrea Ferro provide the vocal lines.

5 THE SONGS WILL INFORM THE BAND'S IMAGERY

Cristina promises that there will be a dark aesthetic built around the album's themes. "More will reveal itself over time but we've created this imagery that will be related to each song," she says. "It will be very interesting visually and it will all tie in with the artwork and also to the live show to some extent."

6 THERE'S EVEN A SPECIAL SET OF TAROT CARDS

Special editions of Black Anima will be very special indeed. There will be a special book and even a tarot deck with the art and theme of each card related to the songs. As Cristina says, "We always try to make something that's worth collecting." Whether you can use them to tell the future however, perhaps ironically, remains to be seen.

BLACK ANIMA IS OUT ON OCTOBER 11. LACUNA COIL RETURN TO THE UK LATER THIS YEAR – SEE THE GIG GUIDE FOR INFO

WORDS: PAUL TRAVERS

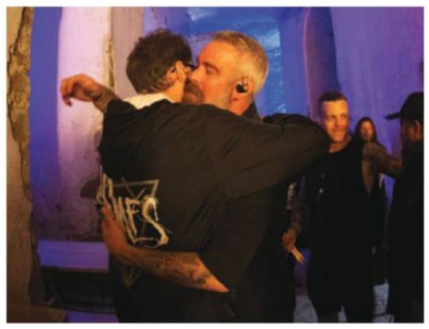
PANDORA BY RAY ZELL

RAYZELL.COM

ACCESS ALL AREAS

WHAT IT IS TO BURN

IN FLAMES live up to their name at very own festival, BORGHOLM IS BURNING



It's not uncommon these days for the world's biggest rock and metal bands to start up their own festivals. From Slipknot's already-legendary Knotfest to A Day To Remember's Self Help shindig and Paramore's Parahoy! cruise, artists love to put on an *event*. But few look just as spectacular as In Flames' own Borgholm Brinner music festival.

Now in its second year, the two-day affair – which took place on August 2–3 this year – not only featured some of metal's coolest names, it was also held at an *actual flippin' castle*. The Swedish titans naturally headlined both nights of Borgholm Brinner (also known as Borgholm Is Burning), and were joined on the bill by At The Gates, Opeth, Of Mice & Men and loads more.

"This first year doing Borgholm Brinner was such a surreal moment in our career," said vocalist Anders Fridén. "It's always been a dream to do something of that calibre, and it was more magical and special than we could have ever imagined. Being the first festival to take place on the Borgholm castle grounds was exciting and also taught us a lot about what we can do to make this year an even better experience for fans."

If by "better experience" Anders meant "including a shit-load of pyro and awesome music", then we think you very much succeeded, sir. K!

PHOTOS: STEPHANIE CABRAL

NEW NOISE

The Chats: getting trollied, obviously

THE CHATS

Aussie 'shed-rock' trio going viral and making friends with Iggy Pop

"I don't like putting the 'punk' label on our music," says Eamon Sandwith, bemulleted vocalist/bassist with Australian trio The Chats. "People will say, 'Oh The Chats, they're not punk' or whatever, so I just say we're 'shed-rock'. It's like garage rock, but we didn't play in a garage – we played in a fucking shed."

Eamon is being quite literal here. The trio – completed by guitarist Josh Price and drummer Matt Boggis – decided to start a band when they were in the same music class in high school and decamped to a mate's "bong shed" to make their idle talk into a reality.

> "IT'S UNIVERSAL TO FEEL FED UP WITH STUFF..."
> EAMON SANDWITH

You might already be aware of one of the products of those early shed sessions. Smoko, a raucous earworm of an anthem dedicated to the great old tradition of the smoke break, went seriously viral a couple of years ago. The hilariously no-frills video has nearly 8 million views on YouTube, and indirectly paved the way for tours around the globe. They've also been championed by the likes of Dave Grohl, Josh Homme and Iggy Pop, whom the band now consider a friend.

Other songs include the self-explanatory likes of Pub Feed, Bus Money and new single Identity Theft, which was inspired by an episode of Black Mirror. So, did they ever expect they'd be travelling the world on the back of songs about fag breaks, boozers and cyber-coercion?

"Oh man, we never even thought we'd get to travel outside of Queensland," laughs Eamon.

"It was so weird watching Smoko go viral on the internet. It's very Australian, but I think there's something universal about being fed up with stuff, or wanting something that you can't get. And there are definitely some similarities between Aussie and British culture, for sure."

Indeed, having recently toured the U.S., the band can't wait to get back to the UK. In fairness, they admit that this may have something to do with the fact that "we're 20 and you have to be 21 to drink [in the U.S.]", but they're genuinely excited about the prospect of playing Reading and Leeds this month. The Chats are out of the shed and going global – get on board now.

THE CHATS PLAY READING AND LEEDS FESTIVALS AUGUST 23-25 – SEE THE GIG GUIDE FOR DETAILS

GET TO KNOW

Your quick guide to THE CHATS...

THEY ARE: Fuzzed-out, punk-tinged Aussie trio with tongues wedged firmly in cheeks.
HEAR: The band's rowdy recent singles Identity Theft and Pub Feed.
SEE: The video for surprise hit Smoko, the biggest song ever about going for a tab at work.
MORE INFO: Facebook.com/thechatsband

WORDS: PAUL TRAVERS PHOTO: KANE HIBBERD

NOW HEAR THIS

JUSTINE JONES from EMPLOYED TO SERVE on the music you need to hear right now...

Hey, what's up? Summer is awesome, especially when it seems like festivals and cool shows are happening every day. It's easily the best time of year.

I was lucky enough to go to 2000trees festival last month, and I saw two bands in particular who really smashed it. First up, London, Ontario's **Single Mothers**. I've been following them since their first 7-inch, and though they've been around a while, more people need to hear them. They released a new single last month called Metropolis, and released an album last year called Through A Wall, which is wicked, trashy punk rock. Make sure you check them out if you're a fan of bands like Drug Church and The Dirty Nil.

The second band are the final band I watched at 2000trees: **The Armed**. I know this is a cliché, but it was one of the wildest sets I've ever seen. It started off with a man in a ghillie suit (those green camouflage netting things that the army use to hide in tall grass) sitting at a table in front of the stage eating croissants. Then for the rest of the set, he was walking around and hugging crowd members and thanking them for coming. The band, meanwhile, were everywhere at once (apart from on the stage), blasting out their experimental take on hardcore/metal/electronic music. They're as hard to pin down musically as they are when playing live, but they sound like a mix of Fuck Buttons and Converge. Their show was intense and captivating, and I spent most of it trying not to get mowed down by people launching themselves off that table, or being hit in the face with a croissant. They also get marks in my book for their sense of humour – they recently released a single called FT. Frank Turner that had a photo of Frank Carter on the cover.

There are lots of great albums coming out at the moment, and one that I've been listening to a lot is **Tomb Mold**'s Planetary Clairvoyance, out on 20 Buck Spin Records. It's a mixture of dissonant, relentless death metal with beautiful atmospheric interludes that serve as a short rest before going back into all-out war. Oh, and it's based on alien existence, which, let's face it, is really cool.

> "DON'T EAT WHILE CHECKING OUT PISSGRAVE..."
> JUSTINE JONES

Pissgrave: rumoured for the Royal Variety Performance

The Armed: this lot are nuts. Who would have guessed?

Single Mothers: not much commitment to the YMCA cover

The final record that I want to talk about this month is by the band with arguably the best name ever: **Pissgrave**, with their new one, Posthumous Humiliation. As their name and album title suggest, it's no easy listen. They did two singles that attracted a lot of controversy due to the graphic nature of their covers (maybe don't eat whilst checking them out), but what else is a band to do when they sound as nasty as this? Fans of Witch Vomit and Blood Incantation will love these guys' take on nasty, weird death metal.

Next month's column will be all about the great bands I discover at ArcTanGent festival, one of my favourite fests. Hopefully see you all there!

EMPLOYED TO SERVE'S ALBUM ETERNAL FORWARD MOTION IS OUT NOW VIA SPINEFARM. THEY TOUR WITH BURY TOMORROW IN DECEMBER – SEE THE GIG GUIDE

KERRANG! ROCK CHART

So, how about that new TOOL song? Worth the 13-year wait? Duh, of course...

TOOL: reason the album took so long revealed...

	ARTIST	TITLE	
1	TOOL	FEAR INOCULUM	NEW
2	SLIPKNOT	SOLWAY FIRTH	▼
3	KNOCKED LOOSE	...AND STILL I WANDER SOUTH	▼
4	DREAM STATE	PRIMROSE	▲
5	REFUSED	BLOOD RED	NEW
6	KORN	YOU'LL NEVER FIND ME	▲
7	BLINK-182	DARKSIDE	▼
8	A.A. WILLIAMS	JOLENE	NEW
9	KILLSWITCH ENGAGE	I AM BROKEN TOO	▲
10	CAR BOMB	SCATTERED SPRITES	▲
11	OF MICE & MEN	EARTH & SKY	▲
12	STRAY FROM THE PATH	FORTUNE TELLER	▼
13	RENOUNCED	SELF INFLICTED	▼
14	TENNIS SYSTEM	SHELF LIFE	▲
15	GATECREEPER	BOILED OVER	NEW
16	TWENTY ONE PILOTS	THE HYPE	▼
17	IDKHOW	SOCIAL CLIMB	NEW
18	THROES	BAD MEAT	▼
19	THY ART IS MURDER	MAKE AMERICA HATE AGAIN	▼
20	DRAGONFORCE	HIGHWAY TO OBLIVION	▼

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LIFE IS HEAVY

BIRTH. SCHOOL. ROCK. DEATH.

ENTER SHIKARI frontman ROU REYNOLDS talks tears, mortality and reveals the song that makes him want to throw himself against a wall...

WORDS: JENNYFER J. WALKER PHOTO: TOM PULLEN

THE FIRST SONG THAT I REMEMBER HEARING

TAINTED LOVE
GLORIA JONES (1976)

"My dad was a DJ who played predominantly Northern soul and Motown songs, so I have a wonderful, quaint memory of being in the basement of our house in Scotland, when I was about 10, listening to this. I would spend afternoons rooting through his vinyl collection and dancing to what I'd find in there. It's a great song, and I still love it today."

THE FIRST SONG THAT I FELL IN LOVE WITH

UNDER PRESSURE FT. DAVID BOWIE
QUEEN (1982)

"My mum and dad's CD collection had everything from classical music to pop, and they had a lot of Queen albums, but Under Pressure immediately stood out to me. The contrast between David Bowie and Freddie Mercury's voices is so wonderful. It was one of the first songs I can remember analysing as a kid. The apex of the song made me feel such warmth and a real intensity of emotion. I was like, 'How is this happening?' I listened to it over and over again, trying to work that out."

THE SONG THAT REMINDS ME OF MY TEENS

I'LL FIND YOU
HUNDRED REASONS (2002)

"Hundred Reasons were a constant throughout my formative years. In my teens I was really getting into our local scene, and harder music. They had those influences, but they also had incredible melodies. They were almost a bridge between hardcore punk and everything I'd been brought up on, from The Beatles to soul. Every time I play I'll Find You, it reminds me of getting ready to go out with my friends; a feeling of nostalgia hits me."

THE SONG THAT INSPIRED ME TO BE IN A BAND

SONG 2
BLUR (1997)

"I was 10 years old when this came out. It was my generation's [Smells Like] Teen Spirit really, because everyone listened to it. It wasn't just 'greebos'. It was a pop song, but it clearly wasn't, at the same time. In terms of texture and power, it was incredibly heavy. The video was insane as well. The amount of intensity and passion in the music made me want to be in a band immediately, and to throw myself against a wall like they all do in the video."

THE FIRST TIME I HEARD US PLAYED ON THE RADIO

RETURN TO ENERGISER
ENTER SHIKARI (UNRELEASED)

"This was a really shitty demo we recorded in a garage before we even did the first album. Mike Davies played about 30 seconds of it on the Radio 1 Punk Show, around 2am on a Sunday night. We were on tour at the time, all listening in our old Royal Mail van with mould on the seats and leaks in the roof. We pulled over to listen to it and then we all went to sleep in the van right after."

THE SONG THAT PICKS ME UP WHEN I'M DOWN

SHUFFLE
BOMBAY BICYCLE CLUB (2011)

"This is so positive and carefree-sounding. It's the perfect balance, because it's not bludgeoning you out of being down. Sometimes if you listen to really happy music when you're down, you're like, 'Oh fuck off!' You can't connect to it whatsoever, because the feeling the music's portraying is so foreign. This one is happy, but it's like a sigh of relief when I turn it on."

THE SONG THAT ALWAYS MAKES ME CRY

THE OTHER SIDE
PUBLIC SERVICE BROADCASTING (2015)

"This is kinda post-rock, with samples from the space race in the late '60s. It's got the radio contact between Apollo 8 and mission control in Houston for the first manned orbit of the moon. It's *so* powerful and gets me so emotionally worked up, because it's about the positive aspect of the human race, and human progress. It always brings tears to my eyes, like, 'Oh my god! Look at what we can achieve!'"

THE SONG THAT I'M MOST PROUD OF

AN ODE TO LOST JIGSAW PIECES
ENTER SHIKARI (2017)

"This was such a colossal and emotional effort to write and record. I was really happy with the way it came out, and the raw honesty embedded in the track. I think we conveyed the intricacies of heartbreak and loss with a degree of originality. I've said that we'll never play it live, but hopefully at some point it'll happen."

MY FAVOURITE SONG TO PERFORM LIVE

LIVE OUTSIDE
ENTER SHIKARI (2017)

"I can't believe how well it's fitted into our set. It now seems like a song that was from our first album or something. It always makes me feel great playing it and seeing everyone passionately singing it back."

THE SONG I'D LIKE PLAYED AT MY FUNERAL

GIVE ME JUST A LITTLE MORE TIME
THE CHAIRMEN OF THE BOARD (1970)

"Again, because Motown and soul has been such a constant in my life, this feels apt, but it's also quite funny. The fact that I'll be dead, and the song's called Give Me Just A Little More Time!"

ENTER SHIKARI'S NEW SINGLE STOP THE CLOCKS IS OUT ON SEPTEMBER 12 VIA SO RECORDINGS. THEY PLAY READING & LEEDS FESTIVALS – SEE THE GIG GUIDE FOR INFORMATION

You'll not get the good of that coat when you go outside, Mr Reynolds...

"SOMETIMES YOU HEAR HAPPY MUSIC AND YOU'RE LIKE, 'OH, FUCK OFF!'"
ROU REYNOLDS

NO-ONE KNOWS...

"MY NAILS GROW IN THE SHAPE OF DEVIL HORNS"

He has the strangest fingernails in rock and hates turning corners, but could also very well be Spider-Man. Behold: your friendly neighbourhood STEVEN BATTELLE

I BELIEVE EVERYONE SHOULD WORK IN MCDONALD'S

"I did my one-year service there when I was 17, and I think everyone should do the same because it's character building. They made me wear a hair net and they wouldn't let me in sight of the public because I looked a state. But it was a game-changer, because it made me want to achieve my dreams even more."

I THOUGHT I WAS SPIDER-MAN

"I'm 100 per cent not embarrassed by anything I was ever into or believed in. I had a freckle on my wrist and I was convinced that I was Spider-Man and my web came out of there, and I used to tell people that, and I'm totally fine with it. Strangely that freckle has disappeared, though…"

I WAS ON A KIDS' TV SHOW

"It was called Why Don't You? in the '90s, and I've never spoken about it before, but I'm now convinced that there's no way anyone can find the footage, so it's okay! I was 12 and it was with my school band, Im.mortal, and we auditioned for it in a *kitchen* and totally thought we'd made it. But looking back, we were *awful*!"

I CONSTANTLY PREDICT MY OWN DEATH

"I keep predicting scenarios when I die, and literally the other day I mentioned I'd been thinking a lot about getting killed and then nearly got hit by a car crossing the road. Hopefully I'll never be proved right!"

I ONCE PASSED OUT AND FELL INTO ROADWORKS

"I hadn't been drinking and have no idea why I passed out, but I just suddenly fell headfirst through these barricades and into a hole. I slit open my eyebrow, and there's actually footage of me in the ambulance because I was insisting it would be good for social media!"

MY FINGERNAILS GROW IN THE SHAPE OF DEVIL HORNS

"I file my nails constantly because they grow really fast, and always with the two points on either end! It's insane and always been like that, and I have a nail file with me all day or I'll have a set of horns on every finger! It's very inconvenient as well, being a guitar player…"

I'M SCARED OF TURNING CORNERS

"I massively overreact if I turn a corner and someone else is right there, even if it's an old granny or a mum with kids. I literally jump way more than anyone else does, or than anyone else *should*."

MY BIGGEST REGRET IS NEVER ENJOYING THE MOMENT

"Even if that moment is being onstage at Wembley, which I can now see as one of the greatest moments of my life, at the time I'm thinking, 'What's next?' I always want to be moving forward. I get instantly depressed the second I finish writing a song because I haven't already written the next one. It's crazy."

MIDNIGHT BETWEEN MONTHS IS OUT NOW. STEVEN BATTELLE PLAYS BOSTON MUSIC ROOM IN LONDON ON SEPTEMBER 12

WORDS: DAN SLESSOR

COOL STUFF

MUST HAV£S

The only things you need to spend your money on this week…

You don't have to be halfway up a mountain to appreciate the lush outdoorsy vibes of this Vans long sleeve.
£30 Urbanoutfitters.com

We've searched high and low, and we think these Kurt socks from Stance could well be the grungiest socks of all time.
£12.99 Stance.eu.com

We know it feels wrong listening to PVRIS in anything other than black and white, but give this vibrant new long sleeve a chance.
$35 (£29) Store.pvris.com

Slap a bit of pure evil up on your wall in the form of this Black Sabbath poster, created by artist Gregg Gordon for the band's 2016 show in San Jose, California.
$150 (£123) Store.gigart.com

Herschel and Santa Cruz teamed up for this backpack and the results are 90 per cent awesome and 10 per cent madness.
£65 Herschelsupplyco.co.uk

Say what you like about joining cults but at least Bring Me The Horizon's one has excellent hats.
£18 Horizonsupply.co

Usher in the unholy union of Pijn and Conjurer with this Peep Show-inspired Curse These Metal Hands shirt.
£14.99 Holyroarrecords.com

Love I Prevail but not so hot on sleeves? This tank top from the Michigan metalcore crew is the answer to your prayers.
£15.50 Uk.kingsroadmerch.com

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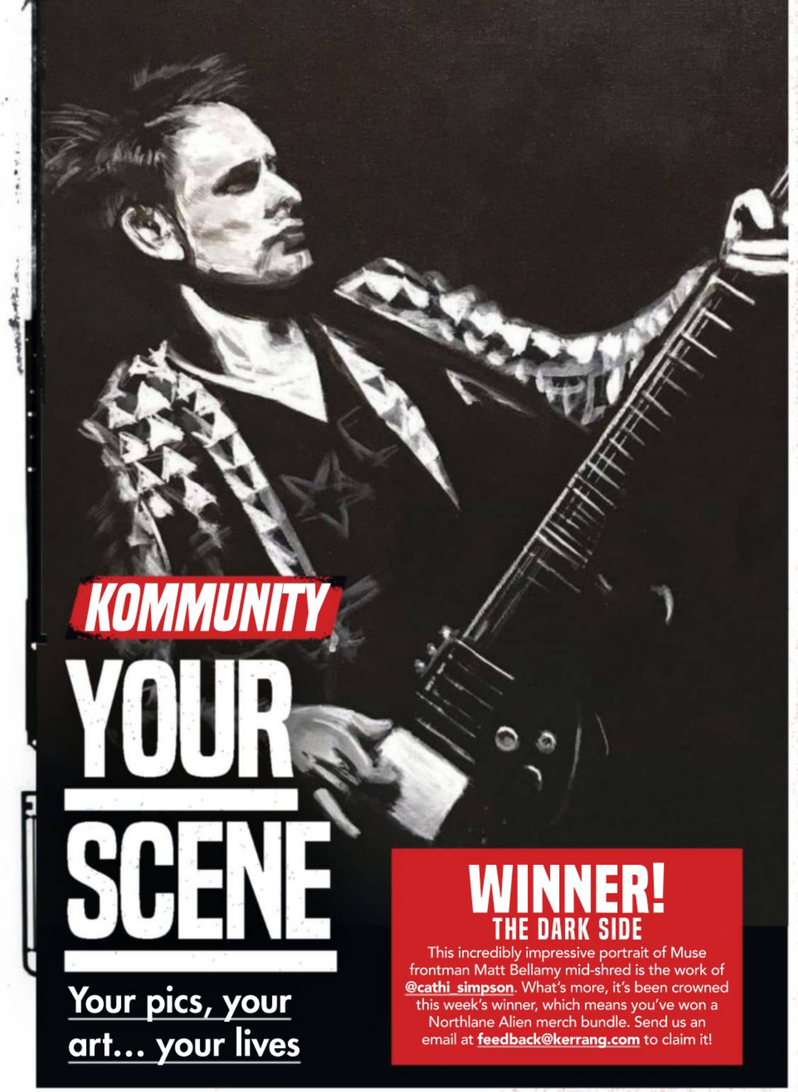


KOMMUNITY

YOUR SCENE

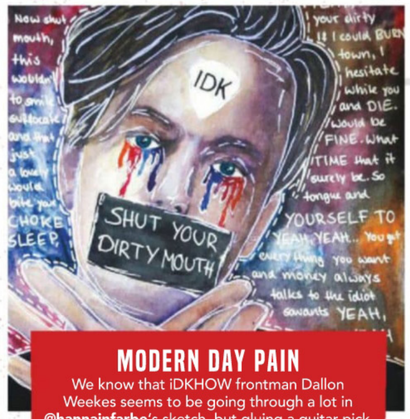
Your pics, your art... your lives

WINNER!
THE DARK SIDE

This incredibly impressive portrait of Muse frontman Matt Bellamy mid-shred is the work of **@cathi_simpson**. What's more, it's been crowned this week's winner, which means you've won a Northlane Alien merch bundle. Send us an email at **feedback@kerrang.com** to claim it!

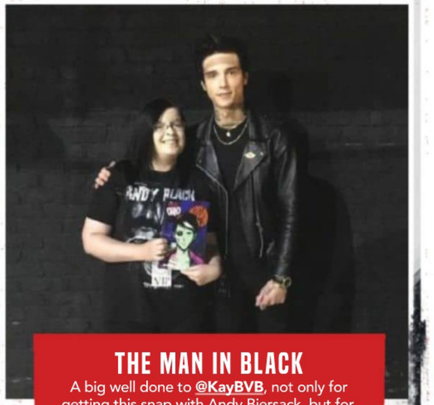
POP-PUNK PALS

"Me with my favourite band. I cant even put into words how much I love them," says **@raininjuuly**. There's definitely a lot of Neck Deep love in this pic. Except for Dani – someone give him a hug.



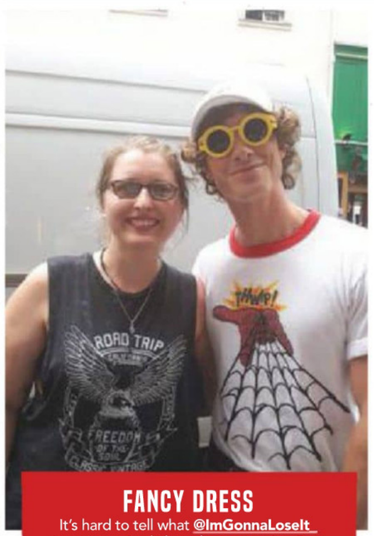
MODERN DAY PAIN

We know that iDKHOW frontman Dallon Weekes seems to be going through a lot in **@hannainfarbe**'s sketch, but gluing a guitar pick to his forehead really is a step too far.



THE MAN IN BLACK

A big well done to **@KayBVB**, not only for getting this snap with Andy Biersack, but for spotting him and his camouflaged outfit against that black wall in the first place.



FANCY DRESS

It's hard to tell what **@ImGonnaLoseIt** is more excited about here, meeting Don Broco frontman Rob Damiani or meeting his sunglasses.

GLOW BOYS

Look, we get that Waterparks' new aesthetic is all about being green, but we really think **@floralxfadingg**'s idea to turn the three of them radioactive is too much.

NEXT WEEK

WIN THIS BLACKSTAR DEF LEPPARD MINI AMP

This summer, Blackstar has launched its new Fly 3 Def Leppard mini amp. With a Hysteria artwork grille, it features Bluetooth connectivity, Blackstar's ISF, and clean and overdrive channels, making it great for jams or listening to music – and we have one to give away. For your chance to win it, tweet us your pictures and artwork using #Kommunity or email them to Feedback@kerrang.com.

KERRANG!

THE PIT

THE WORLD'S HOTTEST BANDS PLAY THE WORLD'S SMALLEST SHOWS

VEIN

Premieres at 7.30pm on Thursday, August 15 on our Facebook page and YouTube channel

COVER STORY

LUCKY 13

After a seemingly interminable wait of 13 years, TOOL return this month with FEAR INOCULUM: their most challenging, epic work yet. And with it, predictably, comes a lot of questions. DANNY CAREY and JUSTIN CHANCELLOR separate the fact from the fiction…

WORDS: JAMES HICKIE **PHOTOS:** TRAVIS SHINN

"Can I ask you something?" interjects Justin Chancellor in his broad, unmistakably British accent. "How long *should* the album have taken?"

The question Kerrang! has asked of Tool's bassist, on behalf of fans worldwide, is why the world has been waiting for Fear Inoculum quite as long as it has been. The band's forthcoming fifth album is, without question, worth that wait – as sprawling as it is densely constructed, enveloping as it is cryptic, and primal as it is beautiful. In short, then, it's the most *Tool* album the band have ever produced. At almost 90 minutes it's far from short, though, and almost too much to process on first listen, offering no easy entry points or answers. It's also an album somewhat out of time because of the stock it puts in the album format, and asks much of listeners in an age when less demanding options are a skip button away.

It's also an album that has taken 13 years to arrive as the follow-up to 2006's 10,000 Days.

It's clear from this conversation that Fear Inoculum has been made by four men whose separate abilities and experiences continue to coalesce into something magical, despite any differences they might have as people. Ask Justin and drummer Danny Carey, for instance, if there's been a chat about not leaving it so long to make a record next time, and you get two very different replies.

"There hasn't, but I don't think there needs to because I'm not getting any younger," says Danny in a drawl as hulking as his 6ft 5in frame. "The drums need to be attacked in a certain manner for it to sound like Tool, so it's going to have to happen much quicker on the next one. I hope we do another."

"I hope we don't," murmurs Justin.

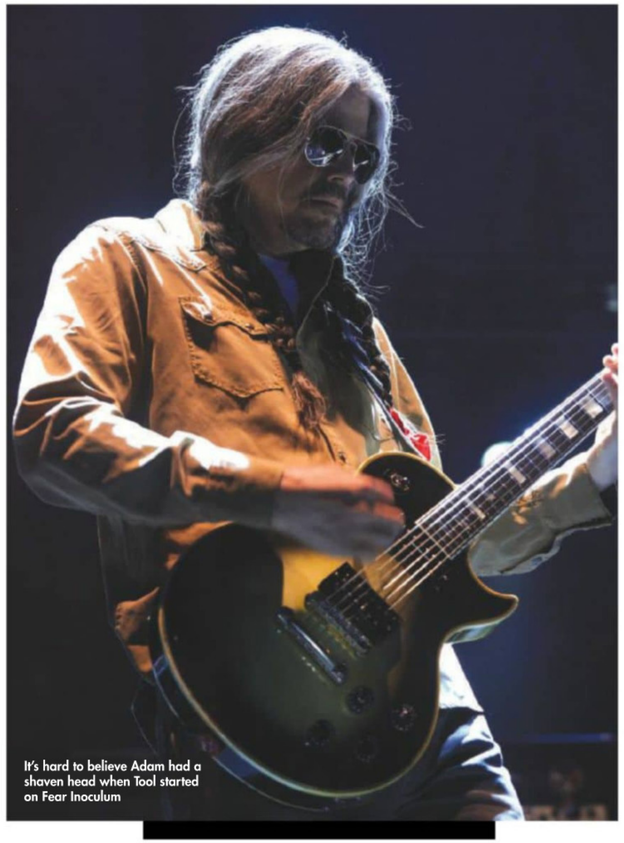
"What a c**t!" laughs the drummer.

Welcome to an audience with one of the world's most serious bands – which, as is obvious, isn't very serious at all. Sat in a loft studio in their native Los Angeles, the duo behave like a pair of stoners shooting the shit in their treehouse – cracking beers, cracking wise and, especially in Justin's case, heckling one another at any opportunity.

"We toured for five or six years after the release of 10,000 Days, and we're not a band that writes while we're on the road," says Danny, tackling the question of the album's epic gestation. "And then we didn't want to see each other for a little while."

"Quite a *long* while," adds Justin. "We were trying to come up with something and enjoy being around each other, and sometimes it fell apart. We went home and said, 'I don't want to see you until we play that festival.'"

"And we went through some lawsuits," adds Danny. (Tool were sued over artwork credits, which snowballed into a multi-million-dollar action when the band were subsequently sued by their insurers over technicalities in the case. They countersued and eventually won.) "And *then* we started working. We spent a good, solid five years on it, like on all the other Tool records. I wish I could say it *did* take 13 years, because there's nothing wrong with that!"



It's hard to believe Adam had a shaven head when Tool started on Fear Inoculum

"NO-ONE TELLS US WHAT TO DO BECAUSE WE'RE SO HARD ON EACH OTHER"
DANNY CAREY

Danny Carey carries the laid-back air of a gentle giant, which made his earlier dropping of the C-bomb that bit more explosive. A musician first and foremost, he chose to record his parts for Fear Inoculum at Henson Recording Studios, part of the Jim Henson Company Lot originally built by Charlie Chaplin, not only for its brilliant drum room but its rich musical history, which has seen it play host to The Rolling Stones and The Police. He's more comfortable letting his kit do the talking than his mouth, which, he suggests, is the cause of frustration at drum clinics where he's required to communicate via both. He is, however, patient with all lines of enquiry and as fastidious with his answers as his playing.

Danny is so on top of his craft, in fact, that on Fear Inoculum's instrumental track Chocolate Chip Trip, he nailed his fast, complicated part in one take while everyone else was out at lunch. And while that title might sound tongue in cheek, it serves two serious functions. Firstly, it's his ode to his hero Billy Cobham, the Panamanian-American jazz drummer who worked with Miles Davis, and whose playing changed the course of the young Danny's life. Secondly, along with Fear Inoculum's two other instrumentals, Legion Inoculant (sparsely arranged but atmospheric) and Mockingbeat (a strange closer that sounds like it's been recorded in an aviary of distressed birds), it provides a sonic palette cleanser between epic tracks Danny acknowledges are "big bites to chew".

"By putting some tidbits on there, it gives us all the opportunity to do something in-between to catch our breath before we go into another 13-minute extravaganza," the drummer suggests. "There's a lot of heavy shit on this record, so I wanted it to be the same tempo as the rest of it.

"All these other bands are writing songs to do *this* or *that*, but our only concern is where *we* meet," adds Danny of what sets Tool apart. "When we get in that room, where it takes us, that's where it goes. Four years ago when we were looking at this, I wanted to try to do a record that was one giant song."

"Isn't that what we did?" asks Englishman Justin, who's the exact opposite to Danny, creatively. A composer at heart, he and guitarist Adam Jones were forever tinkering with Fear Inoculum's nine tracks – a process which, says Danny, would drive their other bandmates "fucking crazy". Justin still jokingly refers to himself as "the new guy" despite being part of Tool for 24 of their 29 years. He likens talking about music to "dancing about architecture", tending to take the piss to mitigate his discomfort with this part of the process. So when Danny says that responses to Descending and Invincible, the two new tracks debuted on their most recent tour had "renewed his faith", Justin adds "…in Jesus Christ." When the drummer suggests the new 10-minute-plus songs don't feel like their duration, the bassist pops up to say they seem more like half an hour.

This subversive sense of humour undoubtedly bonded Justin and Tool frontman

Justin was still getting the hang of camera timers

TOOL'S GOLD...

Revisiting an epic back catalogue of albums...

UNDERTOW (1993)

While it doesn't quite reflect the heights they'd reach later, Tool's full-length debut nevertheless has all of the elements in place: technical brilliance, an undercurrent of aggression and, in Prison Sex and Sober, brilliant songs. It's also the only Tool record to feature Justin's predecessor, Paul D'Amour, on bass. Paul quit in 1995 to concentrate on playing guitar.

ÆNIMA (1996)

It's doing no disservice to Undertow to suggest its follow up was a gigantic leap forward, upward and outward. In opener Stinkfist, Tool had a breakthrough hit that provided a gateway to a beautiful but complex album inspired by the work of Swiss psychoanalyst Carl Jung. Its title-track, which finds Maynard wishing California would slide into the ocean, features lyrics cribbed from the singer's friend, comedian Bill Hicks, who died in 1994. In 1998, the song won a GRAMMY Award for Best Metal Performance.

LATERALUS (2001)

Tool's preoccupation with prog continued apace on their third LP, which is reflected in its 79-minute running time. Produced by David Bottrill, who'd worked on Ænima, Lateralus stands as a fan favourite. In 2002, the track Schism earned the band another GRAMMY in the Best Metal Performance category – yet it's far from the album's best moment. Listen to the double-header of Parabol and Parabola for a mind-bending experience.

10,000 DAYS (2006)

Maynard's mother Judith Marie died in 2003. For the last 27 years – or 10,000 days – of her life she had been paralysed. The singer's tribute, the tracks Wings For Marie Parts 1 and 2, form the centrepiece on an album that doesn't *quite* match its predecessor's brilliance, largely because it tries a bit too hard to be like it. When it deviates, on The Pot and Right In Two, the band come as close to accessible as they get. Tool's not-best album is still vastly superior to everyone else's greatest effort.

Maynard James Keenan: fully protected from pigeons landing on his head

Maynard James Keenan, who's absent today but never far from the conversation. In the days after this interview, Maynard went on The Joe Rogan Experience, the popular podcast of the comedian and mixed martial arts commentator, to give his two cents on the band's dynamic.

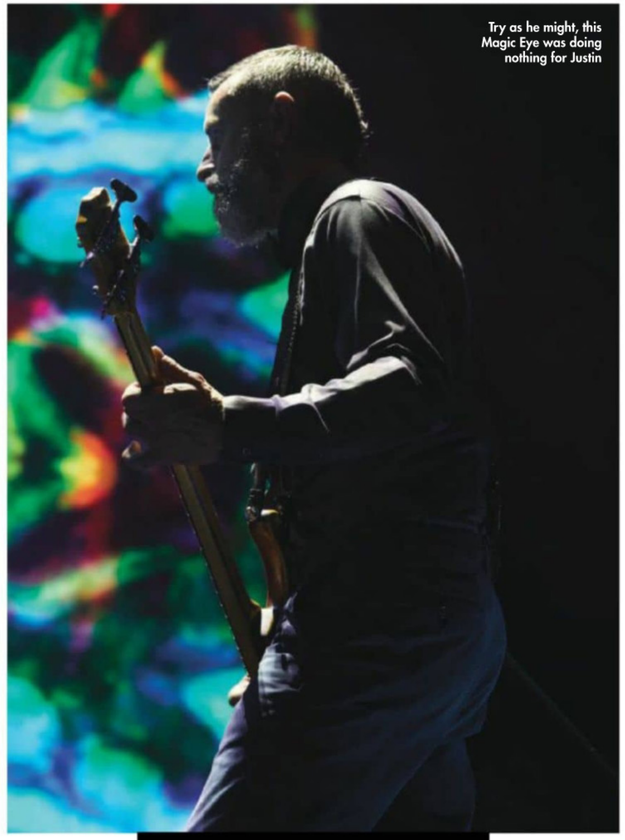
"Everything's a fucking committee meeting and it always gets shut down," Maynard explained. "When you get successful, you think you're right about everything and you're pretty sure: 'I am right and you are wrong, because I'm successful and we're successful because of me, not because of you.' It's not that bad with us, but there's a dynamic of, 'I want this and I've always got my way and that's why we're successful, because I don't compromise on this or that.' I'm the same way. I'm totally the same way."

When Maynard tackled The K! Interview last March, he attributed his "contrarian wiring" to his Irish-Italian heritage. This is the man whose Twitter biog describes him as an 'Armed Snowflake', after all, and who announced the title of an album fans have awaited 13 years for via an Instagram post hastily drafted during Rogan's podcast – a message that concluded, with some understatement: 'Thanks for your patience.' Last year Maynard also likened himself to Jack Nicholson's bad-tempered character in As Good As It Gets. "I open my mouth in the wrong way, but I want to be a better man. I just can't help myself sometimes – it's like Tourette's," he explained, confirming a degree of verbosity that puts him in stark contrast to guitarist Adam Jones, who's such an enigma he makes Maynard look like David Lee Roth by comparison.

Adam clearly likes to monkey around too, though. In early 2014, when a fan at a show in Portland, Oregon, asked about the progress of the record, Adam replied, "[It's] done and it's coming out tomorrow." Sadly, in the fan's frenzied excitement, he didn't hear the "just kidding" follow-up and told *a lot* of people. The music press naturally went into overdrive. So much so, in fact, the band issued a statement to explain the misunderstanding.

One of the unexpected things about Tool more recently is that, despite remaining such a private entity, there have been moments where they appeared to air their laundry in public. In January this year, for instance, a fan took to Twitter to question the band's continued absence from streaming services. 'Please, Maynard, help keep #TOOL as relevant and accessible as it's always been,' concluded the tweet. Maynard, who primarily uses social media to promote his Arizona winery, Caduceus Cellars, was taken enough with the sentiment to reply in his own inimitable style. "Squawking at the wrong tool," he wrote.

If anyone in today's interview is vehemently opposed to streaming, they're in no hurry to put the boot in. In fact, Danny and Justin enthusiastically let K! in on the secret the world now knows: Tool's back catalogue becoming available digitally in the build-up to Fear Inoculum's release. Ask them whether there was any trepidation returning to a landscape in which music, and the way it's consumed, has altered so drastically and Justin gives an answer that's both absolutely daft and, on one level at least, completely true.



Try as he might, this Magic Eye was doing nothing for Justin

"IT'S APPLYING THE IDEA THAT YOU CAN IMMUNISE YOURSELF AGAINST FEARS AND A LACK OF HOPE"

JUSTIN CHANCELLOR

"Fucking Lynyrd Skynyrd played before us in France recently," he laughs. "What's changed?"

That may be so, but despite being a band since 1964, Lynyrd Skynyrd have long been on streaming services, averaging more than 10 million monthly listeners on Spotify, for example.

"We signed a five-record deal that was based around CDs," explains Danny. "It got to this point where to accomplish the finality of releasing this record, we had to negotiate the whole digital domain. And we had already missed out on a huge facet of that as far as the download thing. It was a culture shock for us, but it's a necessary that has to be done if you want to reach people with your art."

"I don't mind the streaming thing," continues Danny. "The one thing that's disappointing to me is that it caters to that shorter attention span. I don't think that leaves much room for people, like us, that want to release a bigger package of music that's more like reading a book than listening to a commercial. This was written and composed to be *an album*, an experience you can dig into for 80 to 90 minutes. But I don't know how many people are left out there in the world willing to do that. When I was a kid I bought records and played them from beginning to end. That's what I grew up on, so that's what I'm still doing."

"Wait until you see the new CD package," adds Justin. "It's going to blow your fucking mind!"

When Maynard James Keenan last spoke to Kerrang!, he was focusing on A Perfect Circle – they, lest we forget, had taken even longer to make a new album than Tool (2018's Eat The Elephant arrived 14 years after their previous effort, Emotive.) And while the 'T word' was strictly off the table that day, Maynard's comments on fan scrutiny in "the age of entitlement" were equally, if not more, applicable to Tool.

"Some things are subjective, and some things are not," Maynard said of people's obsessive preoccupation with knowing what's behind the music and the people that make it. "Some things are logical: take a step back, take away all the grandiose stuff and the idol-worship part, and look at something practically and you'll come up with an answer that's fucking reasonable."

"I understand that curiosity," is Danny's more forgiving take. "It drove me mad not being able to know more about Pink Floyd when I was a little kid. But that's the great thing – there was this mystery behind it that made your mind work. The healthiest thing is not to take that away and take the piss out of it by saying, 'This is *this*.' Because then, what's

left? It's like standing in front of the Mona Lisa – everybody has a different emotion when they see a great painting. Everybody gets to put it through their own life experiences and get something different out of it."

Given this comparative openness and understanding, we brave asking what the title 'Fear Inoculum' actually means.

"I don't know what Maynard's talking about – he's very cagey," begins Justin, not altogether seriously. "I think the general gist of it is that as you grow up and learn, hopefully you're not afraid of the stuff that held you back in the first place. It's applying the idea that you can immunise yourself against the fears, sadness and lack of hope that ruins *everything*."

"Generally growing old," adds Danny, who at 58 is Tool's most senior member. "You can crumble under it, freak out and get plastic surgery and all these stupid things, or you can grow old gracefully like… *Katharine Hepburn*. There are people who deal with it in good ways, and there are certain people who can't handle it. To inoculate your fear, to me, is about getting old and not giving a shit. We're all going there; in 100 years there'll be all new people – not that big of a deal!"

"It's not working for me," says Justin, who's 47. "I'm terrified!"

This fear of the toll taken by advancing years is apparent in the lyrics of Invincible ('*Beating tired bones again / Age-old battle, mine / Weapon out and belly in*'), a highlight from the band's extraordinary Download Festival headline set thanks to its raw guitar breakdown and multiple false endings. Time, or lack of it, has also clearly played a part in Tool wanting to ensure they got Fear Inoculum completely right, however long it took. Any pressure they felt came purely within their own ranks though, because no outside influence was going to force compromise for the sake of expediency. Not even Joe Barresi, who engineered and mixed Fear Inoculum and whom the band describes as "the guy we trust more than anyone" gets in the way of Tool doing their thing.

"*No-one* tells us what to do when it comes to our compositions because we're so hard on each other," says Danny. "Between the four of us that's a big enough filter. As long as we pay attention to that then all will be good. We've never played to appease someone else. We have to be true to what we do between each other and the place we meet."

Unlike 10,000 Days – the tracks of which were completed in the order they appeared on the finished record – Fear Inoculum was being built upon all the time. This process of continued jamming, layering and refinement makes it almost impossible for the duo to identify what was finished first – Danny suggests it was the second track, Pneuma, which is reminiscent of 2001 Lateralus track Schism but with heavier electronic elements, while Justin opts for Descending, which is heavy on the breakdowns but later features atmospherics similar to Reflection (also from 2001). Whichever of the two was completed first, this was only two years ago.

'Completion', it should be clarified, only refers to Danny, Justin and Adam finalising their collective efforts before Maynard adds his vocals – the point in the process that's been the subject of some friction, given that the singer is arguably the band's most time-poor member.

When you need to go straight from basketball practice to the stage

"NOTHING BUMS MAYNARD OUT MORE THAN US SENDING HIM SOMETHING, THEN CHANGING IT…"
DANNY CAREY

"Nothing bums him out more than us sending him something and then us changing it, which is putting the ultimate wrench into his work," says Danny of Maynard, who apparently records in the bedroom of his Arizona home. "Once we give [the tracks] to him, that's it and he doesn't want to change it. I don't blame him for that, because of the commitment he has to have to do his bit. On the previous records we'd send him something and then go, 'Oh wait, we decided to change this chorus or the time signature' and Maynard would reply, 'So you're pretty much saying I did all this work for nothing?!' That's disheartening – I understand that."

Whatever disagreements there might have been making an album, it's clear the magic of what comes when these four men join forces overrides any logistical quibbles. Danny and Justin are full of praise for Maynard's efforts, which, K! suggests to them, seem the product of a different approach. Unlike, say, Parabola (from Lateralus) or The Pot (from 10,000 Days) that feature powerful lead vocal performances, on much of Fear Inoculum, particularly the slow-burning opening title-track, his voice is used more like an instrument weaving in and out of proceedings, in a way more haunting than dominating.

"I don't think he did anything differently," suggests Danny. "I think it's the growth he's had over the last few years. A lot of that came from him working his ass off with his other bands and singing more than he ever has. He's taken it to another level, as we all have. I've been playing with these heavy jazz cats and Justin's been composing more than ever. I think we've all grown, so it *better* sound like we've gone somewhere different, otherwise it's like, 'What are we doing here?!'"

"He blew my mind on this album," says Justin of Maynard. "He did things that were amazing, unexpected and transcendental. We thought what we were doing was already quite fantastic, but he made it incredible."

Danny agrees. "It wasn't just what he was singing, but what he *didn't* sing. The spaces that he left, to let these compositions we'd worked our heart and soul out on shine. It was the ultimate compliment. It made me feel that we're the musketeers again – we're a fucking band again!

"I can't wait to release the rest of this music on everyone," he adds, with genuine excitement in his voice.

"Oh, I can't wait," says Justin. "Hail Satan!"

Given Tool's perfectionism, hearing them so enthusiastic about Fear Inoculum, and wholly satisfied with what they've produced, is reason enough to be excited. The fact that the resulting album more than matches the lofty terms its creators discuss it in, and the high bar they've set themselves over the years, sets things into overdrive. The wait is over – it's time to get inoculated. K!

TOOL'S FEAR INOCULUM IS OUT ON AUGUST 30 VIA MUSIC FOR NATIONS/SONY MUSIC

Maynard was politely ignoring Justin's tail

BELIEB IT OR NOT…

Quick, fetch JUSTIN BIEBER's TOOL fan club membership card out of the bin…

■ Last month, Justin Bieber included lyrics from the 10,000 Days favourite The Pot in an Instagram post, asking fans if they could identify the track without looking it up. Predictably, news of the pop megastar being a fan of the cult metallers was soon picked up, and when the website Consequence Of Sound tweeted about it, Maynard administered the withering response: '#bummer.' And with Bieber's wife, Hailey, branding Maynard's reaction 'very childish and hurtful,' it turns out Danny Carey couldn't give a toss who was or wasn't a fan of the band.

"Absolutely not!" says Danny. "Anybody who digs your art, you want to share it with. It's like trying to say you're God Amighty to try to judge somebody. We're not in the business of putting up barriers, that's the job of politicians. They're the idiots who want to build walls between people."

KERRANG!

SHOTS!

THE GHOST INSIDE

PHOTO: JONATHAN WEINER

KERRANG!

SHOTS!

THE REGRETTES

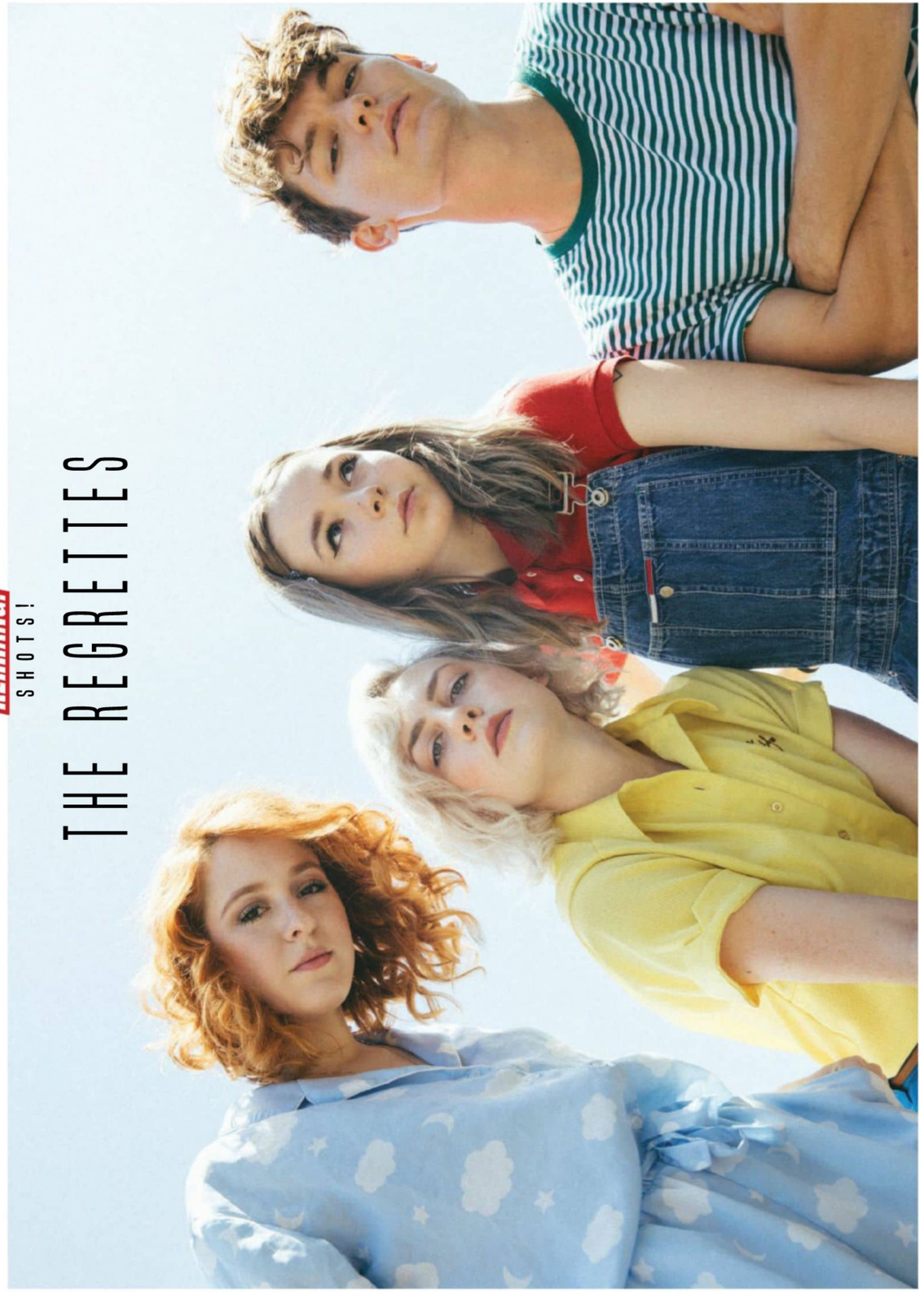
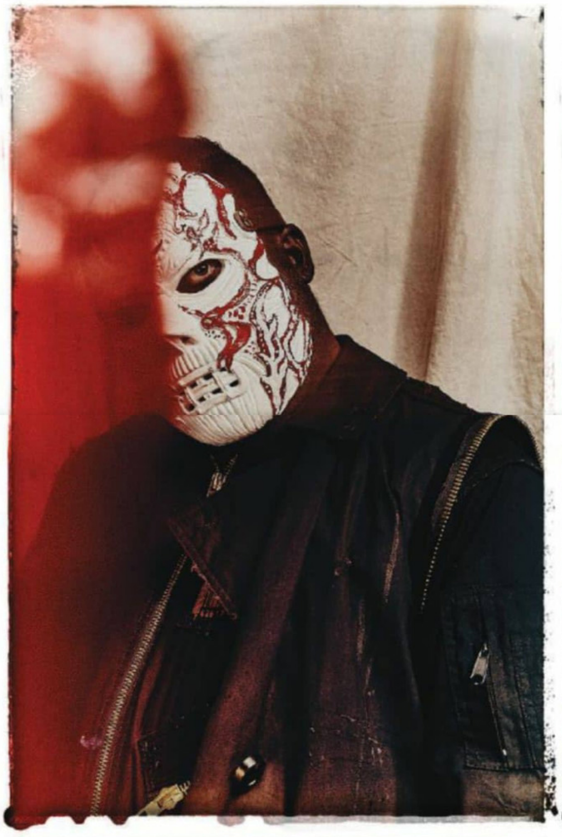
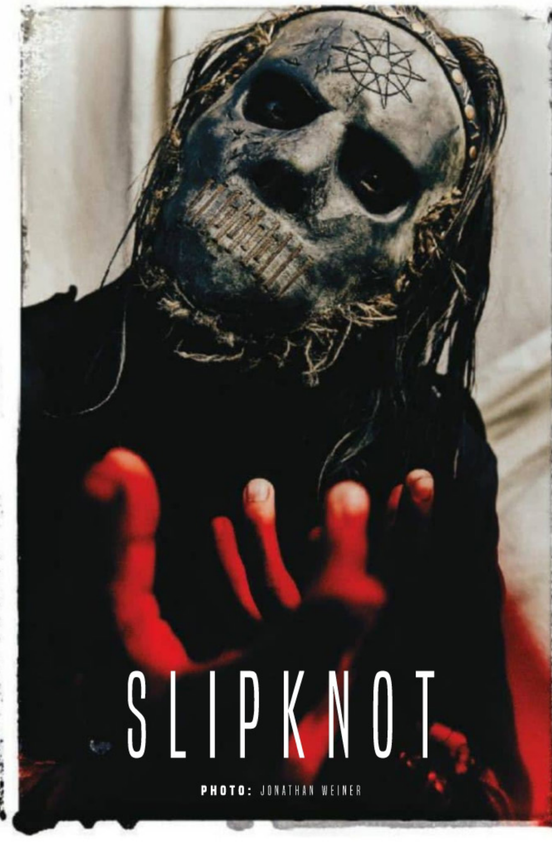


PHOTO: ASHLEY OSBORN





SLIPKNOT

PHOTO: JONATHAN WEINER

KERRANG!

SHOTS!

DON BROCO

PHOTO: GOBINDER JHITTA

KERRANG!

SHOTS!

ARCHITECTS

PHOTO: GOBINDER JHITTA

THE K! INTERVIEW

“DON’T GIVE UP...

DON’T WORRY ABOUT WHAT PEOPLE MIGHT SAY ABOUT YOU BEING

strange or different...

AIN’T NONE OF THAT TRUE”

H.R. BAD BRAINS

WORDS: IAN WINWOOD **PHOTOS:** GENE AMBO

In 1987, with punk rock on its knees, Bad Brains came to London, on tour in support of their third album, I Against I, released through the legendary SST Records in November of the previous year. The four young men from Washington – vocalist H.R., guitarist Dr. Know, bassist Darryl Jenifer and drummer Earl Hudson – began their month-long trek with a booking at the Clarendon in Hammersmith, at which a thousand people were left ticketless outside. A little under four weeks later, the penultimate date of the European leg of the tour saw a performance at Camden’s Electric Ballroom that remains one of the most exceptional punk rock shows that London’s punkest neighbourhood has ever played host to.

Why? Because for a time, Bad Brains were by far the most innovative and electrifying punk band the world had ever known. Over the course of two releases – Bad Brains (1982) and Rock For Light (1983) – the quartet reinvented a flagging scene by playing faster, and better, than the rest, and doing so with the kind of energy that powers megacities. Influential and incendiary, songs such as Banned In D.C., I, At The Movies and Destroy Babylon are as good as any in the punk canon.

Such was their influence and reputation that the world should have been theirs for the taking. But Bad Brains could never really keep it together, and many even blamed the group’s failure to capitalise on their occasional momentum on the erratic behaviour of H.R..

Either way, by the 21st century their operation was a shambles. If the band’s appearance at the Electric Ballroom was one of London’s finest punk shows, a night at the Astoria in Soho in 2007 was one of the worst. “The Bad Brains legacy is theirs to do with as they choose,” we wrote in our 1K live review, “and tonight they chose to piss all over it.”

Today H.R. – which stands for Human Rights – is still trucking on, albeit not with Bad Brains. These days he sings under the billing H.R. (of Bad Brains) with much

You may be cool, but you’ll never be H.R. cool

H.R. live onstage, iconic and enthralling

BAD TO THE BONE

A little background on the man they call H.R....

BORN: February 11, 1956, in Liverpool, England.
LIVES: Philadelphia, Pennsylvania.
EDUCATED: Potomac High School, Maryland.
BANDS: Bad Brains, H.R.
SPECIAL SKILLS: Back in the day he would do backflips onstage every night.
MOST LIKELY TO SAY: "Rally round Jah throne."
LEAST LIKELY TO SAY: "I think I'll give this up and get a job as a postman."
HE'S A LEGEND BECAUSE: With Bad Brains, H.R. redefined the possibilities of punk rock. Any band that plays fast within these pages does so because of Bad Brains.

PHOTOS: GENE AMBO, LORI CARNS HUDSON

more emphasis on reggae than punk rock. The untamed savagery of youth may have given way to a far more chilled middle age, but the journey to this reflective and peaceful point has been a long, strange and eventful one.

Tell us about your early days, please.
"Well, I bounced around a lot because my dad was in the air force. I went to my first school in Jamaica, but we also lived in Hawaii, where I started first grade school. We were really all over the place."

But you were born in Liverpool, is that right?
"Yeah. My father had met my mother in London, and he was doing some travelling around Europe, so he took her to Liverpool where I was born. We all lived in Liverpool for about two years, but unfortunately I have no memory of the great city that gave the world The Beatles."

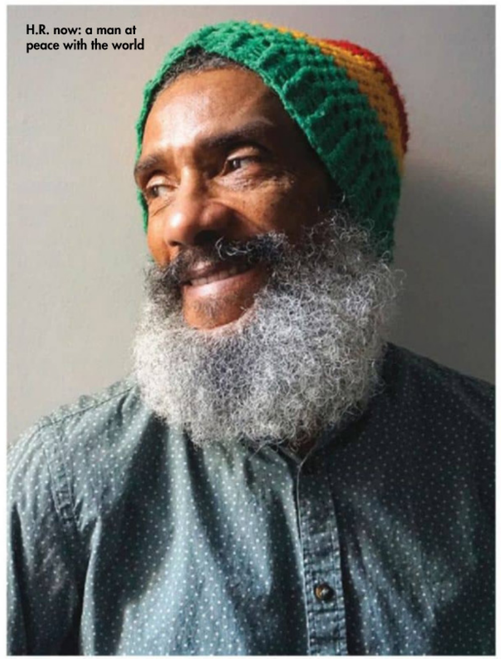
How did you feel about moving around a lot as a child?
"My mother came from Kingston, Jamaica, but she had travelled and my dad travelled a lot because of this job, so that was just my life. As a child I went to about 12 or 13 schools in places as far afield as Texas, Alabama, Georgia, California, New York, Washington DC, Hawaii… all over the place. The most time I ever spent in one place was about four years, and that was in Maryland."

Did all that travelling make it difficult to make friends, and to feel rooted in any one place?
"Yes sir, it was really hard. I'd make new friends and then soon enough I'd have to leave them and then make a whole other group of new friends. Of course, I didn't want to leave my old friends behind. And this went on through elementary school, junior high school and then high school itself. It was hard."

One of the cities with which you're most closely associated is Washington DC. How did you end up there?
"I was living in Staten Island and then Queens in New York. I was on the swimming team and my coach wanted to take me to the Olympics [in Montreal in 1976] and he was begging my mother, 'Please let me take him to the Olympics.' But she said, 'No, we're going to have to move.' So we went down to Southeastern Maryland and I went to South DC District High School because they were close together."

If you had gone to the Olympics rather than pursue musical interests, how do you imagine your life would have worked out?
"I'm sure that I would have gotten a gold medal. I think probably what would have happened was that I would have been on TV and made quite a lot of – how do you say it? – quite a lot of interest for myself. I would have done well commercially, let's put it that way. But we went to Montreal as the Bad Brains in the '80s, and then we went back in the '90s, around that time, and I thought it was cool because everybody in the group was looking forward to going there, and we met some nice people when we were there."

Tell us about playing with Bad Brains in the earliest days.
"Earl and Darryl were in junior high school together when I was in high school, because I was a little bit older. The three of us would jam once in a while, but Darryl was always in a band and they once put out a song called The Booty. But I was driving one day, I had a Camaro, and I saw Darryl walking so I pulled over and asked if he needed a ride. And he said, 'Yeah, sure man.' We got to talking and we said, 'Okay, let's start a band together.' Darryl was the youngest of us. A friend of ours asked us if we'd ever heard any punk rock before, and we said, 'What do you mean, punk rock?' because we were into [progressive jazz band] Return To Forever and stuff like that. So one day this guy invited us over to his house where we heard all these records by bands like the Dead Boys, the Sex Pistols and the Ramones; all of these punk rock groups. So we started listening to the singles, but by mistake we played them at 78 [rpm] so they were way too fast! Later, we got a house down in the DC area, where we used to have parties in the back yard and the basement, which is when it all started for us. That was when we decided we were going to be a punk rock band, 'cause we had liked what we had heard. But I thought that the lyrics could be a little more positive. So that's why the Bad Brains were a little more positive than the other punk rock groups. We actually changed our name to the Bad Brains. Originally we were called The Thunderbirds."



H.R. now: a man at peace with the world

Where did you play your first gig?
"We actually played our first gig in New York, at [legendary, now closed punk club] CBGBs. Every Monday they would have an alternative night for bands so we asked if it was okay to do a gig, and they said, 'Sure man, you can play.' People were expecting us to be a white band, but we were all black guys. People were like, 'Woah, wait a minute, what is going on?!' So at first it was kind of hard for us to get gigs elsewhere, but at CBGBs we were okay. And then we decided to go on tour to different places – California and so on – and right from the beginning the kids really liked what we were doing. It was all these teenage kids that supported us really. Then we heard that our music was getting on the charts in Europe, so we decided to go on tour there as well. Well, eventually. There was a group called The Damned who were first to say that they'd like to invite us to Europe. So we tried to hop on a plane – we were young boys, we didn't know what was going on – and when we were asked for our passports at the airport we didn't have any! So we had to turn back."

It all sounds rather chaotic.
"Well, we met this guy called Mo Sussman, who told us that he wanted to be our manager. He decided to take us to a music store and he bought us all brand-new equipment, as well as a brand-new van. We had to move houses because people were complaining about us being too loud, so we moved out to the boondocks in the woods. And we would jam there at a fast and intense level while making the music as intricate and as accurate as possible. We tried to add jazz techniques to punk rock. We had heard about [LA punk band] The Dickies and what they were doing, so we tried to incorporate some of their sound as well. So we went ahead and tried to do that and everything sort of worked out."

In 1982 you released your self-titled album, sometimes called The Yellow Tape and Attitude: The ROIR Sessions, which is now considered a punk classic. What was it like making that?
"This man called Neil Cooper had heard about the group and he came to us and said, 'Would you all be interested in putting out a cassette?' We told him that we'd like to, but that we didn't really know what to call it. So we just named it Bad Brains. And when kids heard it, they caught on quick. And we certainly liked it. Neil Cooper came to see the group to see if we were as good as people said we were, and he found out that we really were. That's how it all started."

The following year you recorded Rock For Light with Ric Ocasek, a pop star with The Cars, overseeing production. What was it like working with someone like that?
"Somehow, he had heard about us in Arizona. At first he kind of caught us off guard, because he was this tall white guy in a pop band wanting to produce *us*. But he and Darryl got together and talked and he had convinced him that he really wanted to work with us. And it was actually really interesting and exciting to work with someone like that; from outside the punk scene. He got us into a studio and just said, 'You go ahead and play what you play.' And we can play *any* kind of sound. So we said, 'Free up, free up, be free!' and that's how it started with Ric."

Do you think it's fair when people say that Bad Brains were a revolutionary band?
"Yes, I think that's fair."

Was there much racism in the punk scene when you emerged?
"To the extent that when we played people would be like, 'Hold on, what's going on here?' The fact that we weren't white did catch people off guard. But they didn't mind that we were black 'cause they liked the music so much. All the bands that came before us who played punk were white, so we were different, that's for sure."

What were those early shows like?
"Well, we wrote the song Banned In DC after we'd played a place in Washington where the kids went completely crazy. When we started playing they went wild and some things got broken and there was a mess. And the owner of the club said, 'You guys can't play here anymore.' That inspired the song. But after a while he said, 'Actually, you're good guys, you can come back and play here if you like.'"

Bad Brains: don't mess

You were an enormous influence on the young Ian MacKaye, from Minor Threat, and then Fugazi, who also lived in Washington DC. What are your memories of him?
"He would come down to see us with his first band, Teen Idles. But they were the opposite of us. We went one way and they went another. We played reggae as well as punk, *and* we read the bible. But the Teen Idles liked to drink Coca-Cola. Then they changed their name to Minor Threat, and started their own record label, Dischord. After that came Fugazi. They really had their own thing going on. They also charged people only four dollars to see them, which was cool. But they were so enthusiastic about what we were doing, which was great."

You were also gods to the Beastie Boys. Their 1982 debut EP, Polly Wog Stew, owed a huge debt of influence to Bad Brains.
"Those guys were so wild and unpredictable. One day they came to us and said that we were a crucial band and they were going to produce us [the result was the Build A Nation album from 2007]. This was Mr Adam Yauch, who was still alive at the time. I had never met him personally, so I had no idea and he caught me off guard. But he came in and he produced us. We later went on tour with the Beastie Boys for a little while [in 1989], and they were acting all crazy. One night I saw a member of the audience pull a gun on a girl, and I said, 'No, no, you can't be doing that,' so I hit him over the head with the microphone. That proved to be a little too wild for some people, so I got into some trouble for that."

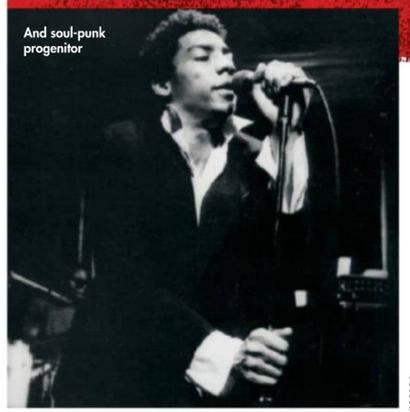
"WE PLAYED PUNK, REGGAE *AND* WE READ THE BIBLE"
H.R.

On the 1986 album I Against I, you sang one song, Sacred Love, from prison. What was that all about?
"We sure did. That was [producer] Ron Saint Germain's idea. We had done the music for [the album] I Against I, but me and Earl had gotten busted [on a marijuana distribution charge] in DC so Ron said, 'That's okay man, let's try recording the vocal over the telephone!' So I had to let him know what time I could use this telephone and he hooked it up to the machines in the studio. So we gave it a try. When I called them they played the song for me for the first time – I'd never actually heard it before – and I could hardly hear it, man. So I went, 'Well, let me go ahead and sing this song to the best of my ability.' And I gave it a real good try, man; I belted out them vocals with a melodic soothing groove, but also with a hard edge. And when I'd finished they said, 'Yeah, man, we did it! We recorded your vocals, and they came out perfect!' All in that first try."

Do you think you will ever play with Bad Brains again?
"Well, I'll tell you this, we've been broken up about three or four times over the years. We have talked about it. Earl thinks that we're getting too old to play. Earl wants to make movies, man, so he's in Atlanta, Georgia, now trying to make that happen. There is a different version of the Bad Brains with Darryl on bass and Dr. Know on guitar – they're playing with a jazz singer – but they decided to call themselves the Defiant Ones. They went ahead and gave it a try, but I don't know what's going on with that. Darryl actually asked me, 'What should I do, H.R.? Should I continue to play rock'n'roll or should I play reggae?' And I said, 'Listen, you're one of the baddest dudes around. You're excellent – keep on playing rock'n'roll.' But he's decided to be a painter and an artist."

What does the future hold for H.R.?
"Oh man, from me, you can look forward to hearing some of the sweetest reggae music that you've ever heard in your life. I've got this new band together called Human Rights, and the boys I'm working with now, if you think the Bad Brains were hard, wait 'til you see this! This group is so fantastic. And I want to tell the people something: 'Don't give up. Keep on listening to my music. Don't worry about what people might say about you being strange or different, or that you've been hypnotised by reggae… ain't none of that true.' What we do is true to the core of reggae; in your heart, you can feel it. We make great music, true music, and I can't wait for people to hear it." KI

H.R.: reggae don


And soul-punk progenitor

Sorry chaps, we forgot to bring the jigsaw…

PHOTOS: ROBERTO SHERBO, REX/SHUTTERSTOCK, CHRIS CUFFARO

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ON THE ROAD

WISH YOU WERE HERE

NECK DEEP and BLINK-182 live onstage together in America? That's enough to make *anyone* jealous. Luckily we were there, tagging along with the Wrexham gang on their Stateside adventures. For BEN BARLOW, it's been a boyhood dream come true…

WORDS: JAMES HICKIE **PHOTOS:** ELLIOTT INGHAM

Blink-182 were the first band Ben Barlow and his brother Seb fell in love with all by themselves. Up until that point, it had been their eldest brother who'd opened their ears to an exciting raft of new bands. He'd introduced them to Green Day and Bad Religion, and the many purveyors of pop-punk, skate punk and alternative music that appeared on the soundtracks to the Tony Hawk video games they played incessantly. blink, however, felt like *theirs*.

Ben and Seb were initially taken with the breakneck pace and sticky hooks of the music, which transported them from the attic bedroom they used to hang out in in their native Wrexham, North Wales. Later, upon hearing the Californian's live album, 2000's The Mark, Tom, And Travis Show, the brothers began to appreciate the all-round entertainment value of the music made by men who evidently didn't take themselves too seriously. For nine-year-old Ben, this was revelatory.

A decade later, when he started Neck Deep, with writing and production assistance from Seb, blink's influence was still keenly felt, but it had evolved. Ben became more interested in how blink had layered their vocals and guitars to sound massive. Meanwhile, standout songs presented songwriting masterclasses, showing Ben how he could write both self-effacingly and self-deprecatingly about girls and love, at a time when both subjects were firmly on his mind.

Learning these lessons clearly paid dividends for Neck Deep, whose popularity would grow to the point that this summer they've joined blink-182 on their U.S. tour, alongside rapper Lil Wayne. So how did this "bunch of fucking dumb-asses" (Ben's words, not ours) get on supporting their heroes? Over to Mr Barlow…

Green with envy: Mark Hoppus joins Neck Deep onstage in Phoenix

"The first time we met Mark [Hoppus, blink-182 singer and bassist] was at an awards ceremony. Our tour manager at the time came over to us and said, 'You should say hey to Mark,' so we went and asked for a picture with him. I can't lie, it gave me a pretty warm and fuzzy feeling inside – and I'd have been happy if I'd only met him that one time.

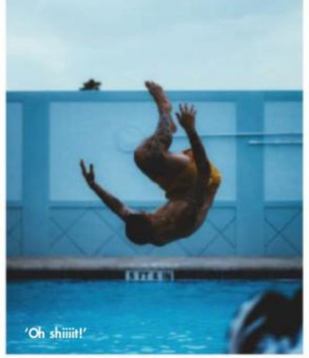
He must have kept an eye on us after that, though, because we ended up playing a show supporting them at Brixton [in 2014, two years after Neck Deep formed], with Mark and Travis [Barker, blink-182 drummer] both watching our show that night.

"If it wasn't clear at that point that Mark liked us as a band, then it definitely was when he sang on one of our songs, December (Again), from the album Life's Not Out To Get You [2015]. I'd like to think that he saw a little bit of blink in us, and having supported us in so many ways for quite a while, it was great to have the opportunity to actually go out on the road with them and to play to a similar fan base. blink obviously know the position they're in, and are aware that an opening slot on one of their tours is huge for any band, and it showed belief in us. Anyone would drop anything to be on this tour.

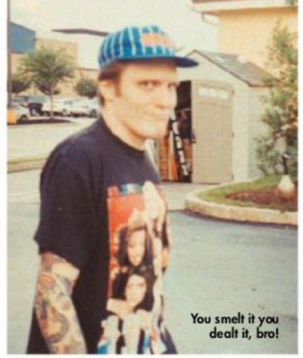
"The news of us being invited to play these shows came as a huge shock, but it was a great one. We were expecting to have this entire summer off. If I wasn't on tour with blink at the moment, I'd be sat at home, probably cleaning the house! Me and [Matt] West [Neck Deep guitarist] were sat in his tattoo shop, getting it ready for its opening, when we got a text from our manager that said, 'Check your emails: big tour offer!' When we saw it we both looked at each other at the same time and said, 'Holy shit! blink and Lil Wayne?!' It came out of nowhere. Obviously there were some reservations, as we've got a new record to focus on, but ultimately we knew it was a total no-brainer.

"When we flew into Nashville to have a couple of days practise for the tour, there was a lot of excitement in our camp. That being said, on any tour it takes a little while to get into the swing of things, in terms of meeting everyone and being comfortable. After a couple of days we saw Mark, Matt [Skiba, blink-182 singer/guitarist] and Travis, and got to know their crew – it all happened really naturally. Obviously when Mark first walked into our dressing room and said, 'What's up?' and started chatting you think, 'Holy shit, that's Mark Hoppus!' but after a couple of seconds you're just having a normal conversation.

"The nerves weren't too bad when it came to playing the first show [in Hartford, Connecticut]. Our feeling was they'd picked us to be on the tour, so we had to show them they'd done the right thing by doing our thing, without any bullshit. I've watched blink play almost every night on the tour so far, because I'm not going to pass up such a golden opportunity. When I watched them on that first night, it really hit me that I was not only getting to play these massive arenas supporting one of my all-time favourite bands, but I also got to watch them every night. It made me get a little bit emosh. That happens about once a night now. I'll get a lump in my throat and think, 'Fuck yeah! I feel so damn lucky.'"



'Oh shiiit!'



You smelt it you dealt it, bro!

The boys at The Rock show (soz)

"I THINK MARK HOPPUS SEES SOME OF BLINK IN NECK DEEP"

BEN BARLOW

"It wasn't just impressive to see how blink operate onstage; it made me realise that you can be a massive band, with all this crazy production, but still be really nice, good people and look after your crew. We believe our band and our crew are one big family of best friends, and you can tell it's the same with blink. Seeing that dynamic maintained when a band of that magnitude is involved is really special for us. When we hopefully get to do tours of this size of our own accord some day, we're going to do it the way they do it.

"I know people say a lot of things about blink live, but if they came to these shows they'd witness them being tighter than they've ever been. Matt [Skiba] is the best person possible for the job [having replaced Tom DeLonge in 2015] – he sings and plays brilliantly every night. It's interesting to see how blink have grown up as a band, juxtaposing their newer material with the older stuff. The consistent element is how big everything sounds. They're not talking about farts and dicks, but it's still got the jokes and a lighthearted side to it. They've not grown up *too* much either – Mark still plays Pokemon Go! Even though they're all in their 40s now, they've still got that young spirit while managing a maturity in their sound. There was one show where Mark was stood at the side of the stage, holding a sign that read 'NECK DEEP SUCKS' to put us off. And it succeeded! Good fun.

"When he came out to sing December (Again) with us for the first time in Phoenix, Arizona, the crowd screamed louder than I've ever heard at any other point during our entire set. We'd teased doing it a few times before then where Mark would just run across the stage and then leave, so to finally do it was amazing.

"We haven't had as many interactions with Matt and Travis, but there have been some great ones for sure. Matt has come into the dressing room and told us about how he wants to adopt a cat and how he used to have one that thought his ex-wife was a conduit for the Devil! He talks about some fucking dark and creepy shit, so he is exactly as you'd expect and hope him to be – into all things strange and spooky. He really likes West's signature guitar, and West is the biggest Alkaline Trio fanboy out of all of us. Those two have been hanging out a lot, which has made West's life.

"Travis is definitely the busiest out of all of those guys. He works out every day, and plays drums all day every day. He's had his family out with him the whole time too, and we've got to know them pretty well.

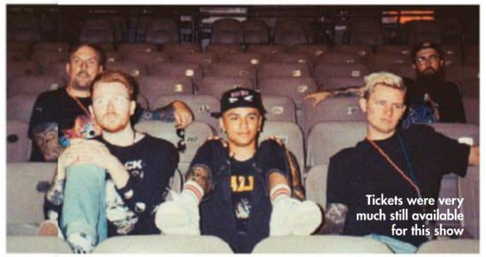
"We were gifted these electric scooters to get around on the tour, but we were banned from using them after about two days because we were fucking about on them too much. And it was probably something to do with me falling off and hurting myself the first night we had them. We've been told we're not allowed to let Travis' son on the scooters anymore. We are the little shits of the tour! When I saw Mark, I asked him about lifting the scooter ban, and he said, 'I don't give a fuck – you can ride your scooters wherever you want.' There's been a lot of casual roasting going back-and-forth since then.

"There have been two absolutely unforgettable incidents on this tour, too. Every night blink get a fan up onstage to play All The Small Things with them. Recently, they couldn't find anyone in the crowd who could play it, so they asked us if we wanted to do it. Both me and West thought we couldn't do it at short notice as we'd need to practise, but our lighting guy, Pat [Kennedy], who plays in the band Light Years, knows every blink song like the back of his hand, so he said he would do it. I don't think Mark was expecting him to be quite so good, so he was stoked, and those two have struck up a little friendship now.

"An even better moment took place in Baltimore. At the venue, they had a big grand piano in the middle of the backstage area. Lil Wayne's keyboard player was shredding something on it while there were a few of us around, including Saxl Rose, our friend who plays saxophone for us. We said he should get his sax and join in, so he did and it turned into this 20-minute jam, like something out of a movie. It started with just a couple of people, but then more and more people started congregating, including Mark and Alex Gaskarth from All Time Low, all looking at each other and smiling about what a beautiful moment it was. I'm sure there'll be loads more great things on this tour, but I'm not sure anything will be as sick as that. I'm sure this will go down as one of the best tours ever." **K!**

NECK DEEP'S NEW SINGLE SHE'S A GOD IS OUT NOW ON HOPELESS

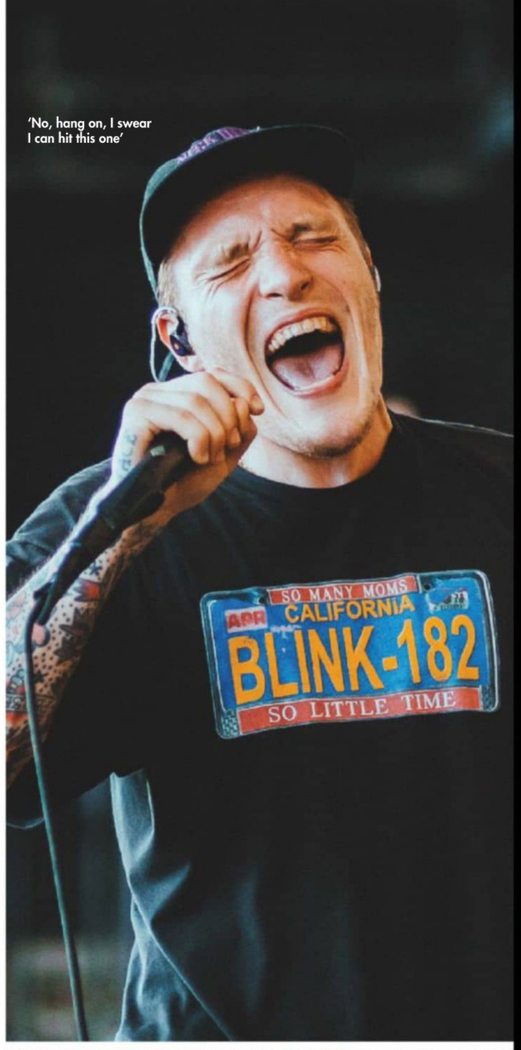
Naughty Neck Deepers, breaking the 'no scooters' rule



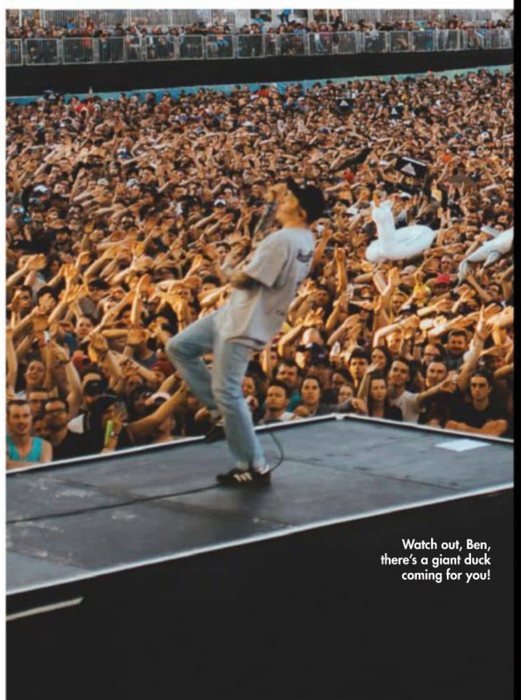
Tickets were very much still available for this show

The band who stretch together, pull muscles together

Yeah, we're out here supporting our heroes, whatever



'No, hang on, I swear I can hit this one'



Watch out, Ben, there's a giant duck coming for you!

DUDE RANKS

BEN BARLOW ranks (most of) BLINK-182's catalogue. Just because...

9. BUDDHA

"I love this record, but the production is really fucking awful. It's not as refined as their later stuff."

8. CALIFORNIA

"There are some good songs on here, but I'm a long-term blink fan, so I have to make room higher up for the classics."

7. NEIGHBORHOODS

"Again, I really like this record and it has some really great songs on it. I think it's pretty underrated."

6. DUDE RANCH

"As much as I love this, as we get closer to the top choices it gets squeezed out. It has some of my favourite songs on it, though."

5. CHESHIRE CAT

"It's a super-sick record. This is blink at the pinnacle of their raw, early stage."

4. THE MARK, TOM AND TRAVIS SHOW

"I think it's got the best collection of their music. It's also the record that gave me an insight into what blink were like as people."

3. ENEMA OF THE STATE

"Having this third is a horrible decision for me to have to make. I love this album to death – I think it's one of the greatest albums ever."

2. BLINK-182

"I was blown away by this record. It was such a change that I was amazed. It made me *really* listen to their creative choices."

1. TAKE OFF YOUR PANTS AND JACKET

"This record got me into blink, so it's always my number one. It was the first one I fell in love with. It holds a special place in my heart."

THE INSIDE TRACK

TO THE STARS

With the innocence of his youth cut short by exposure to horrors no child should ever endure, music has always offered an outlet of escape for NORTHLANE vocalist MARCUS BRIDGE. On the Aussie metallers' fifth album ALIEN, however, it's become the means to finally process the pain…

WORDS: SAM LAW PHOTO: NEAL WALTERS

It is the late '90s in Sydney's notorious Kings Cross neighbourhood. Marcus Bridge is seven years old again, half asleep beside his six-year-old sister on the pull-out couch of one in a long line of grubby motels. Their heroin-addicted parents are unconscious on the bed beside them. Tatty curtains struggle to keep out the streetlight as the city rumbles on. It is just another night in a world of grainy TVs, burnt spoons, broken needles, knotted rubber, glazed eyes and volatile tempers.

Suddenly, the flimsy door is flung open as a burly stranger barrels in, gun raised. Marcus' father is quivering, begging for his life on the frayed carpet. The children's world dissolves once again in a haze of fear and confusion.

"Things were pretty hectic there," the singer blinks, with the far away numbness of a victim picking at a not-quite-healed wound. "I can only assume it was because my father was infringing on his territory or had done something wrong. He was involved with a lot of bad people, dealing drugs and all sorts of things."

This, he explains, is the basis for Freefall, perhaps his most autobiographical track yet.

When his band – Aussie heavyweights Northlane – announced fifth LP Alien, it was easy to presume that their trademark futurist aesthetic would be taking on an extra-terrestrial edge. In actuality, Marcus was less interested in confronting the beings from above than the demons within, expanding on childhood trauma previously explored on the tracks Heartmachine and Fade, with greater directness and honesty. Truth can be scarier than science fiction, see. Circumstances can be muddier, characters more complex, traumas run deeper, and redemption – if it comes – is all the sweeter for it.

"I was the alien," he explains. Rather than individual ordeals, he gestures to the "span of experience" that bridged his entire childhood. "There are countless stories like that from growing up. It feels like they numbed me to these things happening." Like his parents' dirty baggage, he had been pushed to society's fringe. The outrageous had become everyday. The rest of the world rolled on, indifferent. Having to go to school to "pretend to be a normal kid", such "alienation" was inevitable.

As punishing as that chaos was the sparse stimulation in his parents' flat existence. "They would either be out or doing drugs," he

Northlane's games of hide'n'seek can get really intense sometimes

Sorry lads, Google Maps said the ninja school was around here somewhere

shrugs. "My sister and I wouldn't be doing anything at all." He half-remembers a PlayStation at some point, and their struggle to connect it to those flophouse TVs. At another, they found themselves ensconced in massive Sydney casino Star City, where their father's gambling habits had 'won' the family 'platinum' membership. Although buffet vouchers were appreciated, and they had a pool, those were just another four walls between which to be trapped.

It was a monotony punctuated by explosions of domestic violence. Marcus shifts uneasily on the topic, still emotionally raw, preferring to communicate through the vicious industrial of new track Eclipse. It was a self-perpetuating cycle of violence, he gestures. Neglect would beget mishap. Punishment would beget guilt. That emotion demanded intoxication.

"Little, minor things – like breaking a glass – would result in us getting the shit beaten out of us," Marcus says of his father's old-school attitudes to discipline. "I remember once, I'd taken five dollars from the table to get a Scholastic book club thing. When my father found out he hit me a couple of times and cut open the back of my head with his watch. Then he'd get angry at me for crying because it'd cause a massive argument with my mom.

"That's the more intense stuff that I still don't like to think back on," the frontman winces. "My dad cutting my head open can't really be turned into anything positive."

Escape eventually came via the imagination within. Sketching animé characters and Dragon Ball Z was an early outlet. Eventually musical tastes took shape: pop-punk, emo, then broader, heavier weirdness. By 14, he was old enough to escape his parents' lax grasp and began to play. As part of a church band, he learned the drums. "I'm not a religious person anymore," he admits, "but I learned a lot from being there – musically and morally." Teachers, too, recognised Marcus' potential. "That opened the door to do what I'm doing now," he smiles, thankfully.

"These were ways to let out my emotions. They helped me open up. They helped me grow. They helped me learn about myself and rationalise my past. Kids hide growing up in a violent home or with alcoholic parents because they're embarrassed. They're ashamed and don't want to get judged for it. Even when I was a little kid, there were definitely times when I was judged, which was pretty outrageous."

Speaking today in the mild Melbourne winter sun, at the comfortable home he's shared with his partner for the last two and a half years, Marcus is a long way from that squalor and suffering. "We've got our little house, a dog and a cat," he smiles. "All those things I always wanted." Turning the page, however, was not a clean break.

"I DISAPPEARED WITHIN MYSELF FOR A COUPLE OF YEARS"
MARCUS BRIDGE

Aged nine, he and his sister were left outside school just before Christmas. A concerned employee grabbed them presents from the charity pile and called child services. They were placed with "a nice Christian family" for four months. Marcus can't remember the family's name, only really remembering watching Michael Jordan-starring Space Jam in custody. His grandmother took them in after that, but his parents' "supervised visits" eventually shapeshifted back to the same old set-up.

His mother – also abused – left eventually. As did his sister. Unskilled and without social grace, Marcus remained with his father. The patriarch's death, with Marcus aged 19, would prove to be a painful liberation. "To put it bluntly, I was the one to find my dad dead in his bathroom. I'd only spoken to him the night before. By the next morning, he was gone. Losing a parent is hard, but to find him like that was horrible. It rocked me. I disappeared within myself for a couple of years, trying to deal with it in my own way, whether healthy or not."

On Alien's lead single, Bloodline, he's still processing: *'I thought you were dreaming / Eyes rolled to the stars'*.

"As I grew older, I could see my father really trying," the singer sighs. "He really wanted to get better. He was violent, he gambled, he used drugs and he had his issues, but despite all that, I always felt that it came from the desperation of not knowing what to do. His problem was not being able to control his own fear or impulses."

He can't manage the same sympathy for his mother, though. Halfway through the two-year album process, while on tour in Europe, Marcus received word that his sister had fallen on hard times and when she needed some maternal love the most, none was forthcoming.

"If my mom wasn't directly involved, she didn't try to stop things," is the singer's stinging assessment. "I was furious. She's meant to be our mother; to be there for her daughter."

Those emotions are laid bare on Sleepless: *'I know you're alive / But in my heart I've said goodbye'*.

"Until she realises what she's done," he stresses, "and the effect it had on me, my sister [who Marcus says is doing better now] and everyone around us, I'm done."

Northlane became the family he needed.

"This is music I've always wanted to make," he says of his third LP with the band. "I'm 27 now. It's taken 15 years if not longer to tell this story."

Mutual trust and the maturity to do these stories justice was crucial.

"I would trust the band, no matter what. It's about allowing me to put these feelings into a song that's not exploitative of these things I've been through. They put a lot of trust in me being able to tell this story – taking that risk being so open and vulnerable.

"I could feel that tension and darker feeling in these compositions, more than anything we'd written before," he explains of the music. "With Alien I think that we've found out that we can do whatever we want. The feeling that our passion is going to be meaningful and that people are going to connect is a good thing. It felt like an opportunity to draw the positivity out of that darkness at the centre of it.

"It's harder to talk about these things than people think," he stresses of the difficulty and reward of the enterprise. "It means a lot to hear someone saying things that are uncomfortable to hear but which challenge me to reassess my attitudes. This is quite a big responsibility to be putting on my back: writing these songs, having to constantly sing them and talk about these themes and experiences. But I think it's important to have a voice, to be someone relatable so that people in similar situations feel comfortable sharing their own stories, or at least accepting them themselves."

He flashes a smile, satisfied to have wrung even a speck of light from out of that darkness.

"Once we start to play these songs more, once people have heard the album and start to share their own experiences – once we start a conversation around it – that'll be the really cathartic pay-off." **KI**

NORTHLANE'S NEW ALBUM ALIEN IS OUT NOW ON UNFD. THE BAND TOUR THE UK IN NOVEMBER – SEE THE GIG GUIDE

MEMORY LANE...

What words of advice and comfort would MARCUS offer to his younger self?

"If I could go back, the biggest thing I'd want to explain to my younger self is that that experience – how I was brought up – wasn't normal. Everything about it was wrong. At the same time, as much as I would never wish those things on anyone else, I would say I've learned so much through them.

"I would tell myself to stay strong, because it's going to be better and to keep striving to be a better person than my parents were. I think you have to know how important it is to let your emotions and feelings out.

"I'd encourage myself to follow that creative path. I wish that I'd found it earlier. I'd explain that music is a process of learning. I would encourage myself to start doing that earlier.

"The big thing that I regret – the thing that I find myself trying to make up for now – is not being there for my sister enough. Both being trapped in this experience, it felt okay to retreat into ourselves and to try to get through alone. I'm super proud of how she's come along now, how she's had ups and downs and made it out the other end. But it would mean a lot to me to have been able to help her more."

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REVIEWS

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

'Right, who's got the bridge, then?'

OUT OF THE DARKNESS

JESSE LEACH opens his heart and finds strength on eighth KILLSWITCH ENGAGE album...

There can be few people more glad – relieved, even – to see the release of Atonement than Jesse Leach. Last year, Killswitch Engage's frontman began to experience problems singing. Worse, at shows he was noticing blood in his spit, a potential sign of something genuinely wrong. Having been lucky enough to get a second chance at fronting the band, after already leaving once in 2002 due to struggling with depression, seeing the band explode, and rejoining a decade later, it looked very much like the dream could slip through his fingers again. But while a bout of throat surgery not only solved the physical problem, even improving his voice and enabling him to hit notes more comfortably than he had previously, elsewhere things were not so easily fixed. A divorce from his wife of 16 years changed the shape of his world, while a worrying post on Instagram in January hinted at thoughts of suicide. On top of this, the matter of writer's block and self-doubt coming into Atonement were just another straw on the singer's back.

It is testament, then, to Jesse's enduring strength and ability to keep going and push himself forward when everything seems at its bleakest that Atonement exists at all. That he has funnelled his experiences and the subsequent self-analysis into his work as a way of acting as a friendly voice to others finding themselves in a similar position makes it all the more admirable. '*You carry this weight trying to cover your mistakes, to make it seem like nothing could ever break you*', he sings on the deeply personal paean to mental health struggles I Am Broken Too, the title of which he now has tattooed on his left arm. '*I am broken too, in all the same places as you / If you needed proof, I'll reopen my wounds*'. On Take Control, meanwhile, he's even more open and direct: '*When your sorrow drags you down below / You must take control / Your strength will unfold*'.

KILLSWITCH ENGAGE
ATONEMENT
(MUSIC FOR NATIONS)

KKKKK

In voice as well as intent, he sounds impressive, with a renewed sense of love for his job. It's this combination of reinvigoration and emotional honesty that carries Atonement because, musically, this is very much business as usual. It's as well crafted and expertly detonated as you'd rightfully expect from a band of this standing and length of tenure, but often the staccato riffs, thrashy bits and fine-tuned metal power are so neatly taken from Killswitch's own peg that many of the individual parts could slot neatly into other songs from this album, or any of their last few. But while some of the ideas may be a little stock, as a vessel for Jesse to spill his guts and tackle his demons, or else observe a broken society, as he does on Us Against The World, it's fine. The heart of this album is not in its riffs, something proven further when Howard Jones, Jesse's replacement and the man he eventually replaced again, appears on the surging The Signal Fire. Another guest spot from Testament's Chuck Billy on The Crownless King, meanwhile, is absolutely raging.

Atonement, then, is a record for which context is key. Coming in cold, it's another Killswitch Engage album – metal that punches and screams with an effectiveness and accuracy of attack that is ingrained from experts in their field doing their thing for a long time. But in knowing the journey of its creation, it gains a character and a level of emotion that would otherwise be absent. And, truthfully, that's the most important thing here. **NICK RUSKELL**

Q&A JESSE LEACH (VOCALS)

Us Against The World features the powerful lyric, '*This catastrophe will serve to redeem our purpose*'. What can you tell us about its meaning?
"If I'm honest, it's the contradictory statement to the rest of that song, which I did on purpose. The song is about the idea that no matter what we're going to go through, we've got this and we're sticking together. It's a battle cry – whether that's a friendship thing, a relationship thing or people who are actually in warfare. The song is about war, but I made it so it's about a relationship as well, and that statement says that everything we're going through, all the darkness and the pain, in the end it will redeem us."

"DARKNESS AND PAIN WILL REDEEM US IN THE END..."
JESSE LEACH

Given what you've been through, is the lyric '*The warrior soul shall break the hold of constraints*' from The Crownless King a reference to yourself?
"I think the people, the masses, who are the backbone of a country are the warrior soul. We are the ones that have the power, even though the political system tries to control us. The few are ruling the many, but in reality, if we flip it on its head, the people are the ones who have the power and can make a difference. But we've all been so programmed to look up to these figureheads, so I'm just calling bullshit on the whole thing."

Testament's Chuck Billy appears on that song as well, how did that collaboration come about?
"Having that song sung by he and I, two people with Native American blood in them, was to me another source of saying, 'Fuck you'. The riffs of the song reminded me of Testament. When we were listening back to it, Joel [Stroetzel, guitar] agreed and said, 'Why don't we ask Chuck if he'd sing on it?' We contacted him and were waiting for a response. He didn't say yes or no, he just sent it back with his stuff. He sounds bad-ass."

INTERVIEW: JAMES HICKIE PHOTOS: TRAVIS SHINN

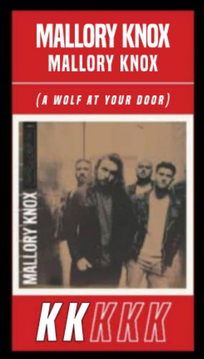
REVIEWS

OUTSIDE THE KNOX?

MALLORY KNOX
take first steps in a post-Mikey Chapman world

Mallory Knox might be named after Juliette Lewis' murderess in Natural Born Killers, but they've always lacked a proper deadly instinct. Might circumstance, however, force a change on album number four? Well, yes and no. When Mikey Chapman walked out on Valentine's Day 2018, it forced the remaining members' backs against the wall. For their next chapter, they've closed ranks, promoting bassist Sam Douglas on to mic duty from within, and ample time was taken to deliver a definitive statement with this self-titled next step. Promises were made of songwriting unshackled and a band unleashed. But rather than a last-ditch attack, the band have dug in their heels here.

'I know I'm not as young / Stopped playing games for fun', intones Sam on White Lies, and indeed, there's a sense of stony survivalism in their sticking with the tried and tested. On one hand, these are the things that made fans fall in love with this band: the endearing honesty, the absence of posturing pretence, the sheer suburban relatability of the tales they tell. On the other, they play it incredibly safe when they had an open opportunity to shed some skin and grow a bit.



Doubts are raised as anaemic opener Psycho Killer sends out its '70s flourishes with a sense of disjointedness. The aforementioned White Lies, too, aims for the effortless cool of Arctic Monkeys, but ultimately lacks the courage of its leather-jacketed convictions.

Then, suddenly, The World I Know kicks things into gear. *'This could be my last chance to let it all out,'* spew Sam's daringly confrontational, clearly topical lyrics, *'Ten years up and down, now I'm riddled with doubt / I've said a lot of things but through somebody else / My puppet on my strings / But he wanted out'*. Next, Livewire feels like another step up, as a striking riff and blue-collar introspection stir the senses, before Wherever drops us into a whirlpool of kicking riffs, existential angst and self-loathing with a blunt, *'Gone are the days that I'll never forget / How can it get any better?'*

Mallory Knox cling to a core that isn't particularly heavy or explosive, of course, and there are a few duff notes to be found (the mawkish romance of Heartbreak Lover feels absolutely stock), but from the quirky retro-rock of Freaks to Fine Lines' seething resentment, most shots here hit their mark. But it's purposefully titled, barn-burning closer Guts that provides the albums biggest thrill and best moment. A fast-paced, hard-hitting parting gift that recalls The Subways and Ash, it's 139 seconds of sheer glee, bursting with heavyweight promise. The thing is, you can't help but wonder why they damped such fire on the 11 tracks leading to this point, summing up just how this album asks more questions about the new look Mallory Knox than it provides answers. SAM LAW

THE REGRETTES
HOW DO YOU LOVE?
(WARNER)
KKKKK

FOR FANS OF: The Muffs, The Distillers, The Look

■ Often, when punk rock 'does' love, it is handled with an emphasis on rejection and betrayal, or otherwise focuses solely on sex. But on How Do You Love?, the fabulous second album from LA's The Regrettes, it does it with poetry and sass. One of the reasons for this is singer Lydia Night's talent for lyrics, and such couplets as, *'I want to know what you're thinking about, when you're looking at me and your dimples come out'*, and, *'I used to think that Romeo was full of shit, and The Notebook was just my favourite chick flick'*. If this sounds a little bit cute, it's really not. The Regrettes' approach may be refreshingly open of heart and mind, but the music is skilful and sufficiently well written to withstand even the most naked gaze. With sparse arrangements and songs that are never less than smart, How Do You Love? is an album for lovers rather than fighters, and for anyone with a little romance in their heart, this is a doozy. IAN WINWOOD

ACRES
LONELY WORLD
(A WOLF AT YOUR DOOR)
KKKKK

FOR FANS OF: Casey, We Never Learned To Live, Being As An Ocean

■ As debut albums go, Lonely World is a very powerful mission statement. From the off, gloomy, portentous instrumental opener Deathbed subtly establishes the tone, before Medicine violently throws the door into Acres' deep, dark void wide open. Combing atmospheric soundscapes, beautiful vocal harmonies and blisteringly powerful screams that seem to reach into another universe, these songs manage both vulnerability and defiance in the same breath, becoming simultaneously hopeless and hopeful. The nuanced power of Be Alone and Talking In Your Sleep is as impressive as it is captivating, buoyed by vocalist Ben Lumber's emotive delivery. Throughout, it sounds like he truly belongs in these songs as he guides you through their different shades with ease, especially the searching Lullaby, which floats with a mournful, haunting grace. A phenomenal first step from a genuinely enticing new band. MISCHA PEARLMAN

EQUILIBRIUM
RENEGADES
(NUCLEAR BLAST)
KKKKK

FOR FANS OF: Powerwolf, Ensiferum, Finsterforst

■ Their name might suggest a band with a healthy sense of balance, but there are times when Renegades lurches like a rubber dinghy caught in an ocean storm. Equilibrium have been through an evolution over the past couple of albums, jettisoning most of the folk motifs while keeping the epic synth-led sweeps. They've also switched from singing mostly in their native German to predominantly English for the first time. This could be a play for a bigger international audience after scoring a top five album in their homeland the last time out, but it does change the feeling somewhat. There's another major departure on Path Of Destiny, which contains a rapped segment courtesy of fast-talking compatriots The Butcher Sisters, and there's also the odd breakdown slotted into the keyboard swoops and Amon Amarth-style growls. It's undeniably infectious, but it's also all over the place, and likely to cleave their fan base neatly in two. PAUL TRAVERS

SŪRYA
SOLASTALGIA
(ARGONAUTA)
KKKKK

FOR FANS OF: Cult Of Luna, Devil Sold His Soul, Boris

■ Though predominantly an instrumental collection, Sūrya want you to know that the world is fucked and mankind is responsible for the fucking. With a smattering of spoken-word sections and sampled interview clips, the London-based quartet hammer this point home, with even the tongue-tying title referring to the mental anguish that can be caused by environmental destruction. Unsurprisingly, the soundtrack the band have created for such themes is suitably apocalyptic. With a sound moored in post-metal with flavours of doom and black metal thrown in, four of the five tracks here are built on epic, Titanic riffs that feel like the sky is crashing down. Best amongst these are The Purpose with its lolloping grooves and explosive climax, and the hulking Black Snake Prophecy, which recalls Devil Sold His Soul in their prime. It's an easy record to get lost in, just don't expect to walk away feeling warm and fuzzy. DAN SLESSOR

SLAUGHTER BEACH, DOG
SAFE AND ALSO NO FEAR
(BIG SCARY MONSTERS)
KKKKK

FOR FANS OF: Modern Baseball, The Weakerthans, Pedro The Lion

■ The stumble from emo band member to wistful singer-songwriter is not exactly unheard of. When Modern Baseball went on hiatus two years ago, guitarist/vocalist Jake Ewald switched his focus to Slaughter Beach, Dog. It was intended as a solo project, but on this third album, it's grown to a collective that sounds more like an actual band. A low-key, semi-acoustic band certainly, but a band nevertheless. If you removed MB's goofy pop-punk element but retained the indie-rock sensibilities and added more of a picture-painting lyrical slant, you'd be in the right ballpark. Every squeak of the guitar strings is audible, but the lo-fi fuzziness suits the songs' imagery just fine. One Down twitches with relatable anxiety, while The Dogs has a gritty, street-poet quality, and Black Oak takes a darker, more surreal turn. It's like one of those arty, independent films where nothing much happens, but the quirky atmosphere draws you in and keeps you there. PAUL TRAVERS

OFF WITH THEIR HEADS
BE GOOD
(EPITAPH)
KKKKK

FOR FANS OF: Against Me!, Hot Water Music, The Gaslight Anthem

■ Don't be fooled by the plaintive, Frank Sinatra-esque vocals that kick off Disappear, the opening track on Off With Their Heads' fifth full-length. Because after its graceful, pleasant start, the song soon explodes into the kind of gruff-but-melodic punk anthem the Minneapolis band have become experts in over the past two decades. The 10 tracks that follow are equally devastating – belligerent, bellicose anthems such as You Will Die and Trash It, which rumble with noisy defiance, like a tougher sounding Gaslight Anthem, but are also shot through with a sense of melancholy and mortality. As such, this is a collection of big, beer-swilling sing-alongs that convert existential angst into pure catharsis. It's easy to imagine them coming truly alive in a sweat-drenched pit as the crowd shouts along in solidarity about the suffering of mankind, but they fare well on record, too – especially if you turn the volume (and despair) right up. MISCHA PEARLMAN

UNIFORM & THE BODY
EVERYTHING THAT DIES SOMEDAY COMES BACK
(SACRED BONES)
KKKKK

FOR FANS OF: Swans, Author & Punisher, Full Of Hell

■ Lifting their album title directly from the lyrics of Bruce Springsteen's Atlantic City, the newest collaboration between NYC electro-punks Uniform and Portland's noisiest duo The Body could not be further from the heartland rock of The Boss. In their own works, The Body take a subtle approach, allowing singer/guitarist Chip King's banshee shrieks to guide their crawling pace, whereas Uniform hit like a sledgehammer, with every aggressive thump driven forward by frontman Michael Berdan's confrontational shouts. When the two come together as they do here, it makes for a truly unsettling experience, albeit, rather strangely, one you can still dance to. Every song rises in industrial-influenced harsh noise crests, before crashing down again to make way for troughs of dreamy-sounding pop, hip-hop and rock riffs. There's a rare talent in being able to soundtrack a nightmare and put it to a catchy beat, but it's a skill in which this deadly duo have become absolute masters. ANGELA DAVEY

FEEDER
TALLULAH
(BELIEVE)
KKKKK

FOR FANS OF: Skunk Anansie, Weezer, Foo Fighters

■ If a list were to be made of the most underrated bands in Britain, Feeder would be somewhere near the top. Make no mistake, the band founded by kingpin Grant Nicholas a quarter of a century ago have enjoyed a career that is anything but discountable – even headlining Download in 2005 – but the quality of their music deserves a standing that is even higher than the rung it presently occupies. In-keeping with this, Tallulah, their 10th album, is busy with songs that fizz with life and are packed with the kind of choruses that exist in a glorious, endless summer. Among these, the caffeinated thrust of Youth and the gloriously melodic Rodeo are just two that are worthy of note. But throughout this watertight set, energy, confidence and expert execution abounds. The people that will discover this are those who already make up Feeder's core constituents, an attentive and appreciative body who number many. But in an ideal world, Tallulah would reside at the top of the charts for weeks on end. It is a triumph. IAN WINWOOD

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

FREAKS UNLEASHED

KORN and ALICE IN CHAINS darken the skies at sunny waterfront mega-show

KORN
+ ALICE IN CHAINS, UNDERØATH, HO99O9

NORTHWELL HEALTH AT JONES BEACH THEATRE, WANTAGH

06/08/2019

KKKKK

It's a crisp, clear and sunny evening in Wantagh. On any other day, this riverside town just outside New York City would be a perfect spot to enjoy a peaceful sunset, but tonight there are other plans – namely two of the biggest names in rock, Korn and Alice In Chains, both of whom send this oddly serene outdoor arena into a noisy frenzy, and probably make the fish in the water surrounding it wonder what the hell is going on.

To be fair, that happens from the off. There aren't that many people present for Ho99o9's opening set, but that doesn't dent their danger in the slightest. Things come to a cataclysmic finish with singer Eaddy tearing through the middle of a crowd who have been visibly converted.

Underøath raise a similar kind of hell, although their vicious energy is offset by moments of quieter reflection. Whether they're exploding in a frenzy of bombastic guitars or indulging in relatively quiet contemplation, the Florida post-hardcore sextet sound absolutely massive both on newer songs like Hold Your Breath and No Frame, and the pummelling intensity of old classics like Writing On The Walls and Sink With You.

As the tense, bass-led opening strains of Angry Chair open Alice In Chains' set, the venue is suddenly full. By the chorus of second song Man In The Box, it's positively alive. Both singer William DuVall and founding guitarist Jerry Cantrell – looking very dapper in waistcoat and fedora this evening – bring their own touches of class to proceedings. The surging heaviness of Them Bones and the mournful chorus of final song Rooster both soar with a kind of magic, while Nutshell – dedicated to late vocalist Layne Staley and bassist Mike Starr – is especially poignant and moving. It makes for a formidable, career-spanning set that, whether playing old songs or new ones from last year's excellent Rainier Fog album, shows AIC are still at the very top of their game.

The vibe is immediately different for Korn. They charge right out of the gate with Here To Stay, then tease the opening stutter of Blind, before Jonathan Davis growls *'Are you ready?'* and the crowd goes bananas as the song's bouncing riff kicks in. The reflections in the mirrors behind the band almost make it look like there's another version of Jonathan Davis and co onstage with them, albeit trapped in a parallel universe. Fitting these enormous surroundings, every song aired tonight is pumped up to a huge, pounding anthem. And while older cuts like Divine and Shoots And Ladders – replete with bagpipes played by Jonathan – do sound of their time, the energy they possess, and which is transferred to the crowd, is undeniable. Make Me Bad still comes off creepy as hell, while Somebody Someone is truly twisted, and Freak On A Leash sees literally everyone singing along.

The encore starts with a horrifically moody 4 U, before the feral, rabid splutterings of Twist bring the energy way up again, before it all comes to an end with an enormous Falling Away From Me. It all makes for a defiant statement, that Korn remain as twisted as ever. And as they prepare for the release of new album The Nothing, that's a very good thing to know. MISCHA PEARLMAN

PHOTOS: ANDREW LIPOVSKY

Nice mic stand, but wait 'til you see Jonathan Davis' iPhone case...

HOW WAS IT FOR YOU?

ANDREW
ISLIP
"I thought the show was fucking awesome. I've been listening to Korn and Alice In Chains ever since I was a kid, and their music really helped to shape who I am. I've never been able to see either of them live before, though, so tonight was a dream come true for me. It was awesome to have both bands playing together."

MARIA
WEST BABYLON
"It was amazing! I came mainly for Alice In Chains, but Korn really blew me away as well, which was a nice surprise. They just had so much energy to them, which really surprised me. I hadn't actually seen either band play before, but it was especially good to see Korn playing Freak On A Leash live tonight."

PATRICK
NEW YORK
"It was absolutely great. If I'm being honest, I'm not really an Alice In Chains fan because they're old as fuck, but Korn are really cool. It felt like they played for 10 minutes and Alice In Chains for a year and a half! Freak On A Leash was awesome – after they played that it felt like everybody was done."

FACE IN THE CROWD

Is this you having a lovely time watching Korn? Well, you've won a copy of The Nothing when it's released! Send a picture of your face and your ticket to Feedback@kerrang.com to claim your loot!

Rolo Tomassi had mixed reactions to playing a show in a giant toaster

LIVES

RED ALERT

ROLO TOMASSI triumph at killer new metal fest, RADAR

■ A nightclub in Surrey that's more Love Island than metal mania is probably not the first place you think of as a home for a new festival. Particularly not one with a bill as eclectic, challenging and occasionally punishing as this. But even so, the inaugural Radar Festival already feels like it's found a home, and across its two days it announces itself as one of the coolest new fests around.

Billed as a secret act, the arrival of **BLACK FUTURES** *(KKKK)* on Friday is met with bewilderment and awe. An act for the casual viewer they may not be, but what the hazmat-suited crew bring is an immersive, cinematic dose of havoc. Sadly, a different kind of chaos hits **HEART OF A COWARD** *(KKK)*, as technical gremlins raise their heads early on. However, undeterred they eventually pull their socks up and still manage to erupt with an impressive metallic force. No such problems for tonight's headliners **MONUMENTS** *(KKKK)*, however. The London prog-metallers are on fire this evening, with a pummelling onslaught of chuggy riffs and punishing blastbeats, all twisted into brain-melting shapes that, played with this level of energy, simply crush.

Saturday sees Long Island crew **CAR BOMB** *(KKKK)* turn up, blast out their mathy, discordant fuzz, and mic-drop their way off with a short but devastatingly to the point set. By contrast **ROLO TOMASSI** *(KKKKK)* are a celebration. This show marks the triumphant end of touring for their brilliant Time Will Die And Love Will Bury It album, but there's not one single sign of fatigue. If anything, they stomp about like this is opening night, with energy and excitement positively bursting out of them. It's a reminder that, despite over a decade in the field, they've still got plenty more energy and sonic madness in the tank.

RADAR FESTIVAL
CORNER HOUSE, GUILDFORD
02-03/08/2019

Not even tech-metal wizards **ANIMALS AS LEADERS** *(KKKK)* can top such a blinding display, but their instrumental workouts are still mightily impressive, and enough to close proceedings with a bang. It's a killer end to a brilliant first outing, and hopefully the first of many for Radar. JAMES HINGLE

Car Bomb: the pre-gig wings were extra spicy

PHOTOS: CHRIS CASEY

HAVELOCKE
TEMPLE OF FUN, SHEFFIELD 26/07/2019
KKKK

Sheffield emo-punk hopefuls throw a hometown EP launch party

■ There's an unremitting wave of angst, anxiety and confusion coming in waves from the makeshift stage. *'It's in your head, it's in your mind / 'Til you feel paralysed'*, screams guitarist and lead vocalist Owen Cousins as Havelocke churn out the raw chords and even rawer emotion of recent single Faceless, taken from their excellent new EP, This Is Havelocke. Similarly, the dark ebb and flow of Gone deals with themes of loss and battling with regret. The inside of Owen's head doesn't sound like a relaxed place, all told, and yet never has Oli Sykes' Sheffield venue been more worthy of its Temple Of Fun epithet. Because even though the processes that led to these songs were clearly not easy to live through, if the lyrics are anything to go by, there's a joy in shared catharsis. Especially when it's packaged with abrasive screams that surge into such big infectious hooks as Havelocke deliver. The quartet claim to be grown-up emo kids who draw on their love of '00s bands like My Chemical Romance and Alkaline Trio. And while there are certainly elements of both of those outfits if you care to look, alongside a big helping of AFI's goth-tinged slickness, that dark sheen is served up with big, punky riffs and a unique personality that marks them as definite ones to watch. PAUL TRAVERS

FLIPPER
THE GARAGE, LONDON 04/08/2019
KKKK

Californian sludge-punk vets get nasty on 40th anniversary tour

■ During a mid-set intermission, Flipper frontman David Yow – on loan from noise rock legends The Jesus Lizard – cracks a joke involving donkey sperm, cunnilingus and a deceased relative which kills every conversation in The Garage dead. In the '90s with his usual band, the singer had a penchant for crowd-surfing naked in this venue. The march of time and the totting up of years clearly have not mellowed him. Happily, despite marking their 40th birthday, early U.S. hardcore heroes Flipper haven't lost their edge, either. Much loved by Kurt Cobain, and an influence on his Seattle peers Melvins and Mudhoney, Ted Falconi's band deal in brutish sludge-punk which sounds even more relevant and contemporary in 2019 than in their early-'80s 'heyday'. There's not much subtlety to the savage Way Of The World, the raging Get Away, or the nihilistic Life, but there's no denying their crushing intensity, with the bug-eyed David seemingly possessed by late singer Will Shatter's bleak poetry. Before a closing Sex Bomb, he tells the surprisingly youthful audience that he wants everybody to take off their clothes "from your lower half down". There's nervous laughter, at which point he says, "I'm not kidding. I'll start…" He's really not, either. Halfway through he loses his mic as well as his trousers, lobbing it into the crowd to let his people screech for five minutes over the closing feedback. A memorably messy night, all told. PAUL BRANNIGAN

Liam Cormier's shirt had stopped trying at least three gigs ago

CANCER BATS
+ INCITE
BOILEROOM, GUILDFORD 04/08/2019
KKKK

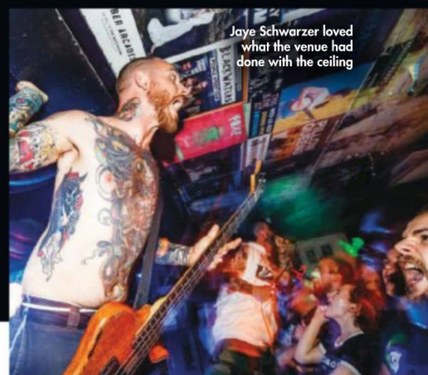
Canadian bruisers kick off their victory lap of Britain in sweaty style

■ There's a special affection between Britain and Cancer Bats. It usually looks like a couple of bruises and a punch-drunk grin, but it's as warm as a bear hug. It's why this tour is the Toronto riff-punks' fourth trip to our shores this year alone. The birth of drummer Mike Peters' second child precluded him from joining their springtime crusade here and, as frontman Liam Cormier explains with a characteristically scrappy grin, "We didn't want him to miss the fun." From the moment the Bats crash into Gatekeeper's gnarly groove, this footloose crowd turn tonight into an explosive love-in.

Before all that, hirsute Arizonan heavies Incite set the tone, with frontman Richie Cavalera repeatedly encouraging everyone to "enjoy your-fucking-selves" in the most concussive way. The singer never quite gets the riot he's after, not that he minds one jot, and he leads by example, whipping up enough hair-slinging chaos onstage to fill this packed boozer with sweat on its own.

Tonight though, this is Bat Country. The ballsy swagger of Bricks & Mortar gets everyone off their feet as Liam and wild-eyed bassist Jaye Schwarzer lean into the bouncing crowd. "I'm pretty sure someone tried to bite me!" exclaims Liam after Shillelagh gets a wildly energetic pit going. It's all love and party vibes, though, as folk slip, slide and howl through Hail Destroyer and True Zero. "Man, I wanna live here," beams Liam as he looks around the Bats' natural habitat – a room of sweaty, smiling faces. "I could set up a hammock upstairs, start a local ska band – that would be cool." Maybe, even after so long, we still love Cancer Bats just the way they are. JAMES MACKINNON

PHOTOS: CHRIS CASEY

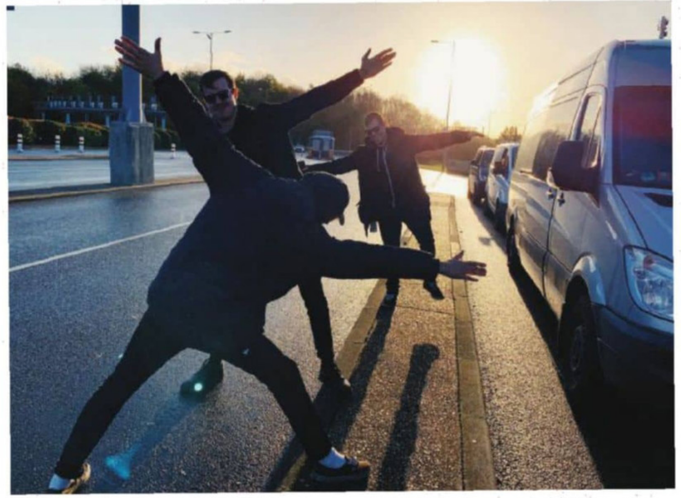


Jaye Schwarzer loved what the venue had done with the ceiling

GET IN THE VAN

MØL

These Danish chaps make some of the most abrasive and frightening noise possible. But as we discovered, they're nice boys really…



PHOTOS: KIM SONG STERNKOPF, OLLY HANKS

WHAT GOES ON TOUR…

MØL guitarist NICOLAI HANSEN gives goofing off a rest for a moment…

Our favourite movie to watch on tour is… Tim And Eric's Billion Dollar Movie.

The golden rule of our tour bus is… What's said on the bus stays on the bus.

Our one essential rider request is… Good coffee.

Our dressing room music of choice is… Anything '80s.

The atmosphere just before we go onstage is… Focused on the task at hand while cracking the worst jokes.

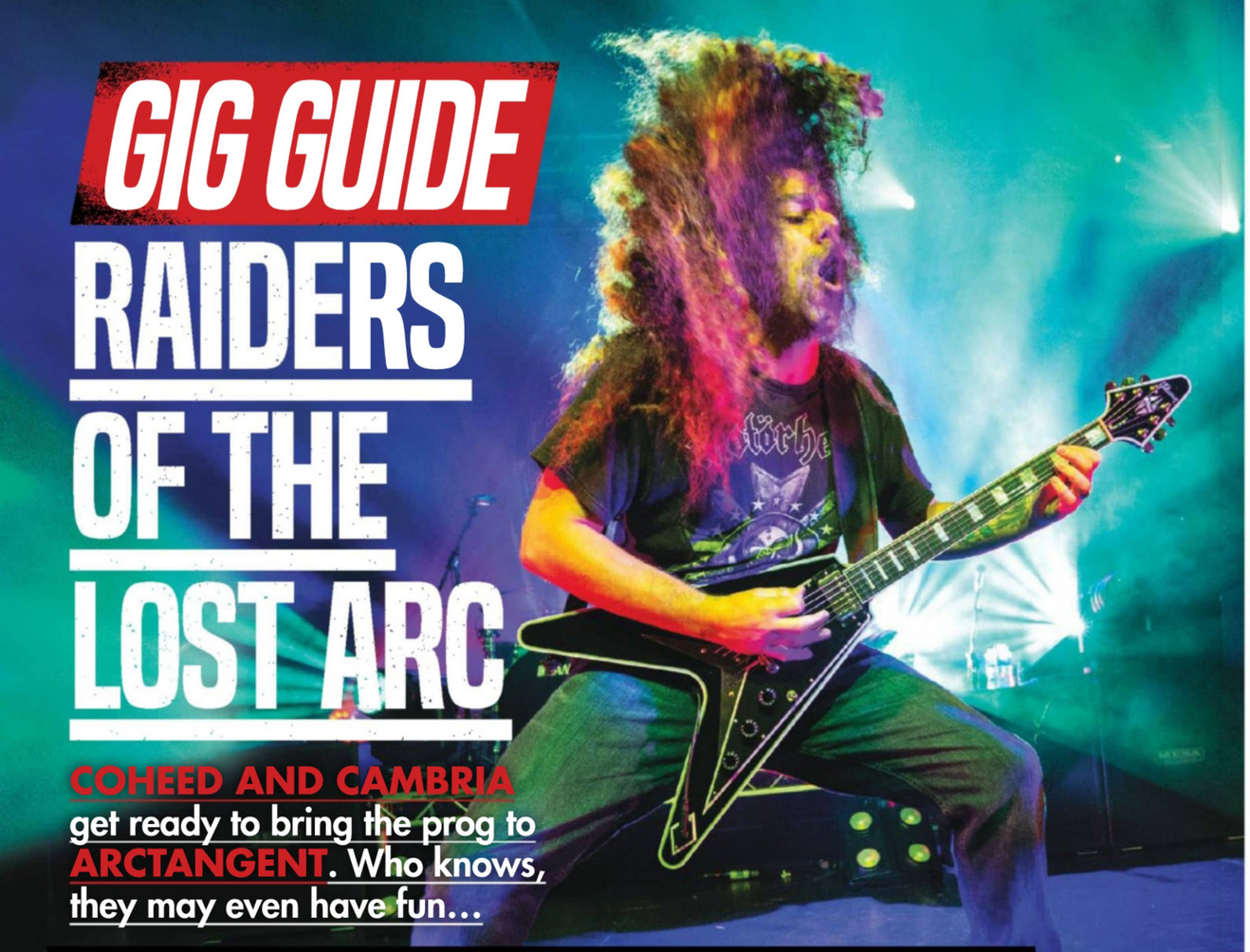
The tour bus usually smells like… Five fully grown men's sweat, dirty underwear, stale beer and food leftovers.

We pass our free time before shows by… Wandering around town and seeing the sights. One of the perks of visiting cities you wouldn't otherwise.

The saddest thing about a tour ending is… The sudden emptiness of it all.

GIG GUIDE

RAIDERS OF THE LOST ARC



COHEED AND CAMBRIA

get ready to bring the prog to ARCTANGENT. Who knows, they may even have fun…

WORDS: MISCHA PEARLMAN PHOTO: GETTY

Q&A CLAUDIO SANCHEZ (VOCALS/GUITAR)

ArcTanGent is one of the best festivals in the UK. How do you feeling about headlining it?

"To be headlining any festival is, I guess, something you're always working towards as a band. It's a little nerve-wracking, but really exciting. We don't get the opportunity to headline a lot of festivals. I've actually got more negative experiences with festivals, because there's always an issue and you feel kind of abandoned up there. But this time around, because we are in the headlining position, it's going to feel more like we're at home, and I think I'm going to really have a change of heart about the situation. So I'm excited to experience it from that angle."

You must have some good festival memories though, surely?

"For me, the best part of playing a festival is being a willing participant – being in the audience. My favourite experiences of festivals were being fans at them as a teenager, watching Alice In Chains or Smashing Pumpkins at Lollapalooza. And I miss that, because I don't get to be in the crowd that often."

Do you remember the first time you played a festival?

"You know, I honestly don't remember the first festival we played. Like I said, most are clouded with tons of technical difficulties, because they're always so run-and-gun when you're not headlining. You're always susceptible to these malfunctions. And that feeling of uncertainty is always there – are we going up there to working instruments, or are we going up there for failure? (*laughs*)."

> **"I HONESTLY DON'T REMEMBER OUR FIRST FESTIVAL…"**
> CLAUDIO SANCHEZ

How do you choose a set list for something like this, given that you have nine albums to pick from?

"I guess it really depends on how the festival is curated. ArcTanGent does seem to be more of a progressive, like-minded situation, so we'll probably cater a little more to that side of what of we do. That's one of the special things, I think, about Coheed, that there are these pockets of styles we do that allow us to adapt to the situation that we're being presented with. We're almost like a chameleon in that respect."

The Unheavenly Creatures came out about a year ago – have you started working on the follow-up yet?

"At the moment, I've actually been concentrating on the last comic book series within The Amory Wars that involve Coheed And Cambria, so that's been where a lot of my creative energy has been focused recently. I haven't really touched on any follow-up music apart from a few conceptual ideas and things that will help set the foundation of what's going to happen on the record. But as much as Coheed is this conceptual rock band, the music is very much inspired by the things that I experience. I just want to be inspired by something, and right now I don't feel like I am – and I don't want to force anything if I'm not feeling inspired. It's really important for me to find something in the world that makes me want to create."

DATES

BRISTOL
ArcTanGent Festival, Fernhill Farm, August 15 – 17.

NOW BOOKING

☆ = JUST ANNOUNCED

AARON WEST AND THE ROARING TWENTIES Manchester Deaf Institute September 24, Glasgow King Tut's Wah Wah Hut 25, Leeds Key Club 26, London Highbury Garage 27, Southampton Joiners 28.

AIRBOURNE Norwich UEA November 13, Nottingham Rock City 14, Manchester Academy 16, 02 Academy Newcastle 17, Aberdeen Beach Ballroom 18, Inverness Ironworks 20, Glasgow Barrowlands 21, 02 Academy Liverpool 22, Cardiff University 24, 02 Academy Bristol 25, London O2 Forum Kentish Town 26, 02 Academy Sheffield 28, Southampton O2 Guildhall 29, 02 Academy Oxford 30. Support: Tyler Bryant and the Shakedown.

ALICE COOPER Manchester Arena October 4, Aberdeen Event Complex 5, Leeds First Direct Arena 7, Brighton Centre 8, London O2 Arena 10, Birmingham Resorts World Arena 11, Cardiff Motorpoint Arena 1. Support: The Stranglers, MC50.

ALTER BRIDGE Nottingham Motorpoint Arena December 14, Manchester Arena 15, Glasgow SSE Hydro 17, Birmingham Arena 18, Cardiff Motorpoint Arena 20, London O2 Arena 21. Support: Shinedown, Sevendust.

THE AMAZONS Birmingham O2 Academy November 8, Leeds O2 Academy 9, Nottingham Rock City 11, Newcastle O2 Academy 12, Glasgow Barrowland Ballroom 13, Manchester Academy 15, Cardiff University 16, Bristol O2 Academy 17, Bournemouth O2 Academy 19, Norwich UEA 20, London O2 Academy Brixton 22.

AMON AMARTH O2 Academy Birmingham November 28, Manchester O2 Apollo 29, London O2 Academy Brixton 30. Support: Arch Enemy, Hypocrisy.

ARCTANGENT FESTIVAL Line-up: Meshuggah, Battles, Cult Of Luna, Carpenter Brut, Polyphia, Zeal & Ardor, 65daysofstatic, The Black Queen, Daughters, Caspian, The Contortionist, Three Trapped Tigers, The Algorithm, Frontierer, Conjurer, Bossk Ithaca, The Ocean, Nordic Giants, Sleep Token, Coheed & Cambria, Employed To Serve, Puppy, Brutus, Raketkanon, Cultdreams, Slow Crush, Gender Roles. Fernhill Farm Bristol August 15 – 17.

AT THE GATES O2 Academy Manchester December 18, London Camden Electric Ballroom 19. Support: Nifelheim, Deserted Fear.

BABYMETAL Glasgow Barrowlands February 19, 2020, Cardiff Great Hall 20, Manchester Apollo 22, London Eventim Apollo Hammersmith 23.

BEARTOOTH O2 Academy Bristol February 24, 2020, Glasgow SWG3 25, Nottingham Rock City 26, Manchester Academy 28, London Camden Roundhouse 29.

BETWEEN THE BURIED AND ME Manchester Academy 2 October 9, London Camden Electric Ballroom 10.

BLACK FLAG London Camden Electric Ballroom October 7, Birmingham Mill 8, Norwich Waterfront 9, Southampton Engine Rooms 11, Cardiff Tramshed 12, Manchester Academy II 13.

BLACK PEAKS Manchester Gorilla October 3, Aberdeen Lemon Tree 4, Glasgow Garage 5, Birmingham O2 Institute2 6, Nottingham Rescue Rooms 8, Bristol Fleece 10, London Camden Electric Ballroom 11. Support: Black Futures, Bitch Falcon.

BOKASSA London Underworld December 6, Manchester Rebellion 7, Glasgow Audio 8, Norwich Waterfront Studio 10, Bristol The Fleece 11.

BOSTON MANOR Brighton Haunt November 5, Bournemouth The Old Fire Station 6, Plymouth The Junction 7, Leicester The O2 Academy 8, Milton Keynes The Craufurd Arms 9, Stoke-On-Trent The Sugarmill 11, Newcastle Think Tank? 12, Edinburgh La Belle Angele 13, Sheffield Plug 14, Liverpool O2 Academy 15.

BOUNCING SOULS Bristol Fleece October 22, Glasgow St Lukes 24, Manchester Gorilla 25, London Camden Electric Ballroom 26.

BUCKCHERRY Buckley Tivoli November 1, Southampton Engine Rooms 2, Reading Sub 89 3, London O2 Academy Islington 5, Blackpool Waterloo Music Bar 6, Bilston Robin II 9, Cardiff Tramshed 10.

BURY TOMORROW Portsmouth Pyramids December 13, Nottingham Rock City 14, Cardiff Y Plas 15, Newcastle Riverside 17, Glasgow SWG3 18, Manchester Academy 20, London Camden Roundhouse 21. Support: Employed To Serve.

CAMP COPE Bristol Exchange September 17, Cardiff Clwb Ifor Bach 18, Newcastle Star And Shadow Cinema 19, Glasgow Slay 20, Leeds Brudenell Social Club 22, Birmingham Hare & Hounds 23, London Islington Assembly Hall 24, Manchester Gorilla 25, Nottingham Metronome 26, Brighton Haunt 28, Southampton Heartbreakers 29.

CLUTCH Southampton O2 Guildhall December 17, London Camden Roundhouse 18, O2 Academy Leeds 19, Nottingham Rock City 20. Support: Graveyard, Kamchatka.

CONJURER Nottingham Beta October 24, Manchester Star & Garter 25, Glasgow Attic 26, Leeds Key Club 27, Bristol Crofters Rights 28, London Boston Music Rooms 29, Birmingham Flapper 30.

THE CULT Nottingham Rock City October 15, O2 Academy Birmingham 17, Cardiff University 18, O2 Academy Leeds 20, Aberdeen Music Hall 21, O2 Academy Glasgow 22, Manchester Apollo 24, London Eventim Apollo Hammersmith 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

CULT OF LUNA Leeds Stylus November 28, London Camden Electric Ballroom 29. Support: Brutus, A.A Williams.

DAMNATION FESTIVAL Line-up: Opeth, Birds In Row, Lord Dying, Jo Quail, Imperial Triumphant, Wheel, Alunah, Dawn Ray'd, Mayhem, Venom Prison, Alcest, Primordial, Mgla, Big Business, The Vintage Caravan, Goatlh's Wyrd, Raging Speedhorn, A Pale Horse Named Death, Gost, Blood Red Throne, Birds In Row, Crowhurst, Imperial Triumphant. Leeds University November 2.

THE DARKNESS Belfast Limelight November 26, Dublin Academy 27, Nottingham Rock City 29, O2 Academy Birmingham December 1, O2 Academy Leicester 2, Southend Cliffs Pavilion 3, Norwich UEA 5, Cambridge Corn Exchange 6, Bath Pavilions 7, Portsmouth Pyramids 9 , Brighton Dome 10, Watford Colosseum 11, Manchester Academy 13, O2 Academy Newcastle 14, O2 Academy Glasgow 15, York Barbican 17, O2 Academy Liverpool 18, London Camden Roundhouse 20.

DASHBOARD CONFESSIONAL Glasgow King Tuts Wah Wah Hut November 10, Manchester The Deaf Institute 11, London St Pancras Old Church 13-15.

DAUGHTERS London Islington Assembly Hall October 31, Liverpool Arts Club November 1, Dublin The Grand Social 2.

DEAFHEAVEN / TOUCHÉ AMORÉ Bristol SWX September 29, Newcastle Riverside 30, Glasgow Garage October 1, Manchester Academy II 2, London Camden Electric Ballroom 3.

DELAIN Birmingham O2 Institute February 6, 2020, Manchester O2 Ritz 7, Bristol Anson Rooms 8, London Electric Brixton 9

DESASTER London Camden Underworld December 1. Support: Root, Archgoat.

DINOSAUR PILE-UP Bristol Exchange December 6, Birmingham Institute 8, Glasgow Garage Attic Bar 9, Manchester Academy III 10, London Scala 11.

DRAGONFORCE Edinburgh Liquid Rooms November 2, Hull Welly 3, Leeds Stylus 4, Manchester Academy II 5, O2 Institute Birmingham 6, London O2 Forum Kentish Town 8, Norwich Waterfront 9, Southampton Engine Rooms 11, Cardiff Tramshed 12, Northampton Roadmender 13, Newcastle Northumbria Institute 14. Support: McRocklin & Hutch.

DREAM STATE Glasgow Cathouse October 27, Manchester Club Academy 28, Birmingham Asylum 29, Bournemouth Old Fire Station 30, Swansea Sin City November 1, London ULU 2.

DUFF MCKAGAN London Islington Assembly Hall August 29, Manchester Academy 3 September 1.

ELECTRIC WIZARD London O2 Shepherds Bush Empire October 17. Support: The Obsessed, Church Of Misery.

EYEHATEGOD Milton Keynes Caraford Arms October 15, London Underworld 16, Cardiff Clwb Ifor Bach 17.

FANGCLUB Liverpool Zanzibar October 2, Leeds Hyde Park Book Club 3, Glasgow Attic Bar 5, Newcastle Riverside II 6, Edinburgh Mash House 7, Hull Adelphi 9, Manchester Night People 10, Birmingham Sunflower Lounge 11, Guildford Boileroom 12, Bristol Crofters Rights 13, Exeter Cavern Club 14, London Camden Assembly 16, St Albans Horn 17, Brighton Green Door Store 19, Southampton Joiners 20.

FEEDER Portsmouth Pyramids Centre November 1, Exeter University Great Hall 2, O2 Academy Oxford 4, Norwich University Of East Anglia 5, Cardiff The Great Hall 7, Leeds Beckett University 8, O2 Academy Newcastle 10, O2 Birmingham Institute 11, Inverness The Ironworks 13, Glasgow Barrowland Ballroom 14, Manchester Albert Hall 16-17, Lincoln Engine Room 19, Nottingham Rock City 20, London The Roundhouse 22-23.

FEVER 333 Bristol SWX November 1, Birmingham O2 Institute 22, O2 Academy2 Manchester 3, Glasgow SWG3 5, Leeds Stylus 6, London O2 Forum Kentish Town 7.

FIDLAR London Brixton Electric August 27.

FRANK IERO AND THE FUTURE VIOLENTS / LAURA JANE GRACE AND THE DEVOURING MOTHERS Glasgow St Luke's August 26, Edinburgh Liquid Room 27, Manchester Academy II 28, London Scala 29, O2 Academy Bristol 30, Birmingham O2 Institute 2 31.

FUNERAL FOR A FRIEND
Dates: Cardiff Y Plas October 28, London O2 Shepherd's Bush Empire 29.

FIREBALL FUELLING THE FIRE TOUR 2019 Line-up: Less Than Jake, Goldfinger, Save Ferris, Thieves Of Liberty. O2 Academy Sheffield September 19, O2 Academy Leeds 20, O2 Academy Birmingham 21, Manchester O2 Ritz 23, O2 Academy Newcastle 24, O2 Academy Glasgow 25, O2 Academy Bournemouth 27, London O2 Academy Brixton 28.

GHOST Nottingham Motorpoint Arena November 16, Cardiff Motorpoint Arena 17, Glasgow SSE Hydro 18, Dublin 3Arena 20, London SSE Arena Wembley 22, Leeds Arena 23. Support: All Them Witches, Tribulation.

GRETA VAN FLEET Leeds O2 Academy November 3, Dublin Olympia Theatre 4, Glasgow O2 Academy 6, Newcastle O2 Academy 7, Liverpool Mountford Hall 9, Nottingham Rock City 10.

GUNNERSVILLE Line-up: You Me At Six, Jimmy Eat World, Deaf Havana, Sundara Karma, The Maine, As It Is, Milk Teeth. London Gunnersbury Park September 8.

HALESTORM Glasgow Hydro Arena November 24, Nottingham Motorpoint Arena 25, Cardiff Motorpoint Arena 27, London Alexandra Palace 28. Support: In This Moment, New Years Day.

HOT WATER MUSIC Manchester O2 Ritz November 16, London The Underworld 17–18. Support: Red City Radio, Spanish Love Songs.

IDKHOW London Camden Electric Ballroom August 22.

IDLES Glasgow Barrowland Ballroom December 3, Manchester Academy 4, O2 Academy Leeds 5, London Alexandra Palace 7.

THE INTERRUPTERS Cardiff Tramshed January 27, 2020, Birmingham O2 Institute 28, O2 Academy Liverpool 29, Glasgow SWG3 31, O2 Academy Leeds February 1, Manchester O2 Ritz 2, O2 Academy Bristol 4, Nottingham Rock City 5, London O2 Forum Kentish Town 7.

I PREVAIL Portsmouth Pyramids Centre March 17, 2020, Manchester Academy 18, Glasgow SWG3 19, Dublin Academy 21, Nottingham Rock City 23, O2 Institute Birmingham 24, Leeds Beckett Students Union 26, London O2 Kentish Town Forum 27, O2 Academy Bristol 28.

KILLSWITCH ENGAGE Norwich UEA October 14, O2 Academy Bristol 15, Glasgow Barrowlands 17, Manchester Academy 18, O2 Academy Birmingham 19, London O2 Academy Brixton 20.

LACUNA COIL Manchester O2 Ritz November 12, Glasgow Garage 13, Bristol SWX 15, London O2 Forum Kentish Town 16, Nottingham Rock City 17. Support: Eluveitie, Infected Rain.

LAGWAGON O2 Academy 2 Birmingham November 6, London Shepherd's Bush Empire 7, O2 Academy Sheffield 8, O2 Academy Bournemouth 9.

LINGUA IGNOTA London Oslo House September 30, Manchester Yes October 1, Bristol Rough Trade 2.

LORD DYING Glasgow Audio November 3, London New Cross Inn 5.

MACHINE HEAD London O2 Academy Brixton November 2, Manchester O2 Victoria Warehouse 4, O2 Academy Glasgow 5, Belfast Telegraph Building 7, Dublin Olympia Theatre 8.

MALLORY KNOX Cambridge Junction August 16, Cardiff Clwb Ifor Bach September 15, Portsmouth Wedgewood Rooms 16, Bristol Fleece 17, St Albans Horn 19, Peterborough Met Lounge 20, Hastings Black Market VIP 21, Liverpool Phase 1 23, Manchester Gorilla 24, Sheffield Foundry 25, London Camden Underworld 27, Guildford Boileroom 29, Birmingham Mama Roux's 30, Norwich Waterfront Studio October 1, Hull Polar Bear 2, Milton Keynes MK11 4, Leeds Key Club 6, Newcastle Think Tank? 7, Exeter Cavern 9, Cheltenham Frog & Fiddle 10, Leicester Shed 11, Dover Booking Hall 12, Bedford Esquires 13.

MANNEQUIN PUSSY London Boston Music Room November 12, Manchester Soup Kitchen 13, Leeds Headrow House 14, Middlesbrough Westgarth SC 15, Glasgow Nice N Sleazy 16, Oxford Jericho Tavern 17, Brighton Prince Albert 18. Support: Cocaine Piss.

THE MENZINGERS Southampton Engine Rooms February 6, 2020, Bristol SWX 7, Manchester Albert Hall 8, Dublin Whelan's 10, Glasgow QMU 11, Newcastle Riverside 12, Birmingham Asylum 14, London O2 Forum Kentish Town 15.

MOTIONLESS IN WHITE Manchester O2 Ritz December 8, Leeds Stylus 9, Glasgow SWG3 10, London O2 Forum Kentish Town 12, Birmingham O2 Institute 13, O2 Academy Bristol 14.

MUSE London O2 Arena September 14 – 15, Birmingham Arena 17.

NILE Manchester Club Academy September 24, Glasgow Slay 25, London Tufnell Park Dome 26. Suport: Hate Eternal.

NORTHLANE Southampton Engine Rooms November 26, Manchester Academy II 27, Glasgow Garage 29, O2 Academy2 Birmingham 30, London Electric Brixton December 1.

NOVA TWINS Southampton Heartbreakers September 12, Brighton Hope & Ruin 13, London Sebright Arms 18, Liverpool Sound 19, Nottingham Beta 20, Bath Moles 21.

OF MICE & MEN London Camden Underworld August 26.

OPETH London Palladium October 29, Glasgow SWG Galvanizers 31, Dublin Olympia Theatre November 1, Bristol O2 Academy 3.

OZZY OSBOURNE Nottingham Motorpoint Arena January 31, 2020, Dublin 3Arena February 2, Manchester Arena 5, Newcastle Utilita Arena 7, London O2 Arena 10, Glasgow SSE Hydro 12, Birmingham Resorts World Arena 14. Support: Judas Priest.

PENGSHUI Winchester Railway Inn October 17, Cheltenham Frog & Fiddle 18, Coventry Kasbah 21, Leeds Key Club 22, London Thousand Island 25.

PERIPHERY O2 Academy Bristol November 11, Glasgow Garage 12, Manchester O2 Ritz 14, London O2 Forum Kentish Town 15. Support: Plini, Astronoid.

PETROL GIRLS Norwich Waterfront Studio September 15, Leeds Hyde Park Book Club 17, Edinburgh Sneaky Pete's 18, Birmingham Flapper 19, Bristol Exchange 20, Southampton Joiners 21.

PRESS CLUB Huddersfield Parish August 22, Stafford Redrum 27, Nottingham Bodega 28, Newcastle Surf Café 29, Glasgow Broadcast 30, Manchester Night People 31, Worcester Annie's September 3, Norwich Bermuda Bob's Hi-Fi 4, London New Cross Inn 5, Brighton Prince Albert 6.

PUP London Electric Ballroom November 20-21, Bristol SWX 22, Birmingham O2 Academy2 23, Leeds Stylus 25, Glasgow Garage 26, Newcastle Riverside 28, Manchester Academy II 29, Southampton Loft 30.

RAMMSTEIN Cardiff Principality Stadium, June 14, 2020, Coventry Ricoh Arena 20.

READING & LEEDS FESTIVAL Line-up: Foo Fighters, twenty one pilots, The Distillers, Bowling For Soup, Yungblud, PVRIS, A Day To Remember, Against The Current, The Amazons, Enter Shikari, Frank Carter And The Rattlesnakes, The Maine, Royal Blood, The Story So Far, Twin Atlantic, You Me At Six, Basement, Blood Youth, Boston Manor, Counterfeit, The Faim, FIDLAR, Higher Power, Hot Milk, Machine Gun Kelly, Mayday Parade, Milk Teeth, Of Mice & Men, Press Club, The Chats, PUP, Puppy, Stand Atlantic, SWMRS. Richfield Avenue Reading & Bramham Park Leeds August 23 – 25.

REAL FRIENDS Bristol Thekla October 17, London Electric Ballroom 18, Birmingham Academy 2 20, Nottingham Rescue Rooms 21, Leeds Stylus 22, Glasgow King Tut's 23, Manchester Club Academy 25, Southampton The Loft 26. Support: Grayscale, Belmont.

THE REGRETTES Southampton The Loft November 4, Bristol Thekla 5, London O2 Academy Islington 8, O2 Academy 3 Birmingham 9, King Tut's Wah Wah Hut 11, Leeds The Key Club 12, Manchester The Deaf Institute 13, Liverpool Arts Club 14.

RIFF FEST Line-up: Dopethrone, Corrupt Moral Altar, Gets Worse, Widows, Barbarian Hermit, Mastiff, Under, Wolfbastard, Dead Moon Lizard Kings. Manchester Rebellion August 31.

RIVAL SONS Liverpool Guild Of Students Mountford Hall November 2, London O2 Academy Brixton 3, Nottingham Rock City 5, Edinburgh Usher Hall 6, O2 Academy Bristol 7.

ROAM / WITH CONFIDENCE Southampton 1865 September 20, London O2 Academy Islington 21, Bristol The Ko 22, Birmingham O2 Institute2 23, Glasgow Classic Grand 25, Manchester Academy III 26, Nottingham Rescue Rooms 27, Leeds Key Club 28.

ROYAL REPUBLIC Norwich Waterfront October 18, Nottingham Rock City 19, Glasgow Garage 20, Newcastle University 22, Hull Welly 23, Leeds Brudenell Social Club 24, Manchester Academy II 26, O2 Academy Birmingham2 27, Bristol Trinity Centre 28, Southampton Engine Rooms 30, London Electric Ballroom 31.

SABATON SSE Arena, Wembley February 8, 2020. Support: Apocalyptica, Amaranthe.

SACRED REICH London Camden Underworld November 27, Newcastle University 29, Glasgow Classic Grand 30, Belfast Limelight II December 1, Dublin Voodoo Lounge 3, Wolverhampton KK's Steel Mill 4.

SET IT OFF Glasgow Classic Grand October 2, Newcastle Riverside 3, Leeds Stylus 4, Manchester Academy 2 6, Norwich Waterfront 7, Birmingham O2 Institute 8, Cardiff Globe 10, London Heaven 11.

SHELTER London The Dome November 4.

SHVPES Birmingham Mama Roux's October 10, London Underworld 11.

SICK OF IT ALL Glasgow Slay November 21, Sheffield Corporation 22, London Camden Electric Ballroom 24. Support: Comeback Kid, Cancer Bats.

SILVERSTEIN London O2 Academy Islington February 8, 2020. Support: Hawthorne Heights.

SLEEPING WITH SIRENS Norwich Waterfront November 3, Bristol SWX 4, Leeds Becket University 5, Glasgow Garage 6, Birmingham O2 Institute 7, London Camden Electric Ballroom 9.

SLOW CRUSH Bournemouth The Anvil August 19, Margate Elsewhere 20, Birmingham The Victoria 21, Newcastle Surf Cafe 22, Manchester Gullivers 23, Stafford Redrum 24, Glasgow The Hug & Pint 26, Leeds Brudenell Social Club 27, Huddersfield The Parish 28, Cambridge Portland Arms 29, Falmouth Jacob's Ladder 30.

SKUNK ANANSIE London O2 Academy Brixton August 17, Manchester Academy 18, O2 Academy Bristol 19.

SLEEP Brighton Concorde II October 3, London O2 Forum Kentish Town 4, Manchester O2 Ritz 5, Bristol SWX 6.

SLEEP TOKEN London Underworld October 3, Manchester Academy 4.

SPIELBERGS Newcastle Think Tank? Underground September 18, Glasgow Poetry Club 19, Birmingham Flapper 21, Manchester Yes Basement 22, Sheffield Picture House Social 23, Leeds Oporto 24, Bristol Louisiana 26, London Oslo 27.

STATIC-X Bristol SWX September 24, Cardiff Tramshed 25, London Camden Electric Ballroom 26, Nottingham Rock City 27, Leeds Stylus 28, Southampton Engine Rooms 29, Newcastle Institute October 1, Glasgow Garage 2, Manchester O2 Ritz 3, Birmingham O2 Institute 4. Support: Soil, Wednesday 13, Dope.

STRAY FROM THE PATH Birmingham Asylum December 2, Bristol Thekla 3, Glasgow G2 4, Manchester Rebellion 5, London O2 Academy Islington 6, Southampton Loft. Support: The Devil Wears Prada, Loathe, Gideon.

THE STRUTS Manchester Academy October 11, Edinburgh Liquid Room 12, Sheffield Leadmill 13, Norwich UEA 15, London O2 Forum Kentish Town 16, Cardiff Great Hall 17, O2 Academy Leicester 19, O2 Academy Bournemouth 20.

THRICE / REFUSED O2 Academy Birmingham October 26, Glasgow Barrowlands 27, O2 Academy Bristol 29, London O2 Academy Brixton 30, Manchester Academy 31, Nottingham Rock City November 1. Support: Gouge Away.

THURSDAY London Electric Ballroom December 1–2.

TIGER ARMY Nottingham Rescue Rooms November 25, Manchester Club Academy 26, Bristol Fleece 28, London O2 Academy Islington 29. Support: Grave Pleasures, The Nightmares.

TINY MOVING PARTS Southampton 1865 September 21, Cardiff Globe 22, Dublin Grand Social 24, Manchester Academy III 25, Glasgow Slay 26, Birmingham O2 Institute2 27, London O2 Academy Islington 28.

TRASH BOAT Birmingham O2 Institute2 September 12, London O2 Islington Academy 13, Leeds Stylus 14, Glasgow G2 15, Belfast Oh Yeah Centre 17, Dublin Workmans Club 18. Support: Capstan, Doll Skin, Woes.

TURNOVER Brighton The Haunt October 24, Bristol Anson Rooms 25, Nottingham Rescue Rooms 27, Glasgow King Tut's Wah Wah Hut 29, Liverpool District 30, Leeds Wardrobe November 1.

UPRISING Line-up: Napalm Death, Acid Reign, OHMMS, Vardis, Krysthla, Alunah. O2 Academy Leicester September 14.

VOLBEAT O2 Academy Newcastle September 23, O2 Academy Glasgow 24, London O2 Academy Brixton 26, O2 Academy Bristol 28, O2 Academy Birmingham 30, Manchester O2 Apollo October 1, Belfast Ulster Hall 3, Dublin Olympia 4. Support: Baroness, Danko Jones.

WAGE WAR Bristol Fleece January 7, 2020, Nottingham Rescue Rooms 8, Manchester Rebellion 10, Dublin Academy Green Room 11, Glasgow G2 12, Newcastle Think Tank 13, Leeds The Key Club 15, Birmingham O2 Institute 16, London O2 Academy Islington 17, Southampton The Loft 18.

WAYNESTOCK Line-up: Big Business, Inter Arma, Crowhurst, Slomatics, Bismuth, Ghold. London Dome / Boston Music Rooms November 1.

WHILE SHE SLEEPS London O2 Academy Brixton January 24, 2020, Manchester Academy 26. Support: Every Time I Die, Vein.

WICCA PHASE SPRINGS ETERNAL Glasgow Broadcast November 2, Manchester Yes 3, London Scala 4, Brighton The Hope & Ruin 5.

WIEGEDOOD London Boston Music Room September 5.

YONAKA Brighton Concorde II November 8, Bristol SWX 10, Nottingham Rescue Rooms 11, O2 Academy2 Oxford 12, Portsmouth Wedgewood Rooms 13, Birmingham O2 Institute2 15, Newcastle Riverside 17, Glasgow Garage 18, Sheffield Leadmill 20, Manchester Academy II 21, London Camden Electric Ballroom 27.

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PHOTO: PAUL HARRIES

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WORDS: SIMON YOUNG

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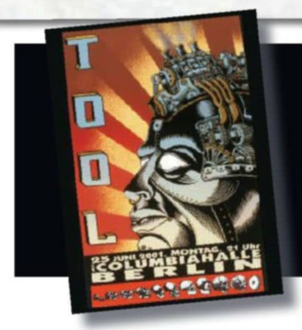

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